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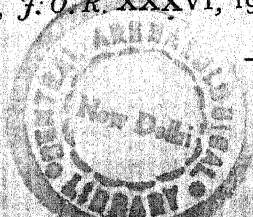
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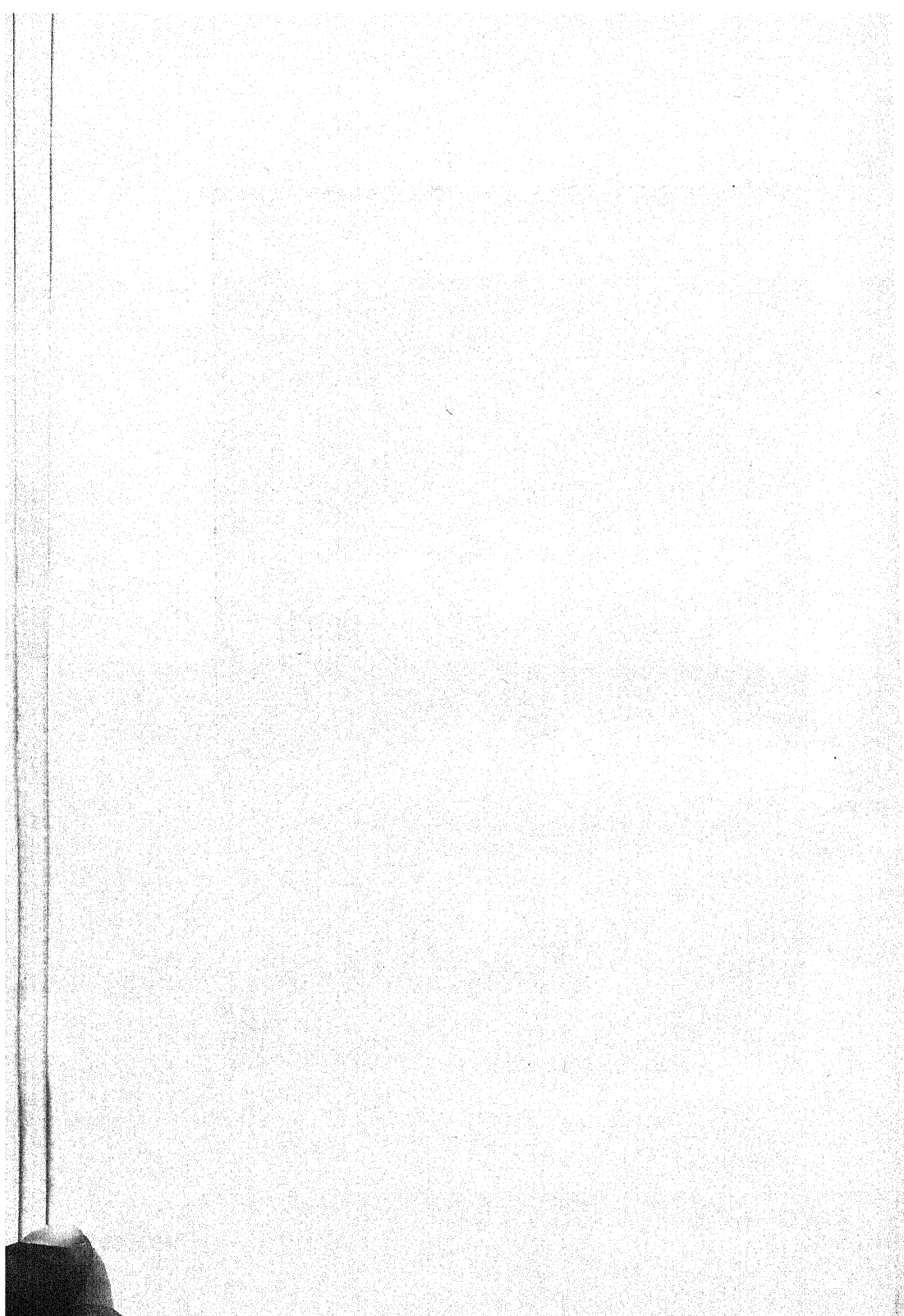
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UNIQUE MAHA-SADASIVA SCULPTURE FROM PEDDA VENGI
(See article of this name, J. O. R. XXXVI, 1966-67, pp. 1-2).

—Courtesy : A.S.I.





THE SĀHITYACINTĀMAṆI OF VEMABHŪPĀLA*

SRI M. RAMAKRISHNA SASTRI, M.A., M.Litt.

यस्य प्रसादमधिगम्य सुधाशनानां
निर्विघ्नमेव निरवर्तत कार्यजातम् ।
तं वारणाननमहं सकलान्तराय-
विच्छेदकं हृदि भजे सकलार्थसिद्धये ॥

—*Sāhityacintāmaṇi*.

Revered President, Dr. V. Raghavan, Ladies and Gentlemen,

At the outset I would like to thank the Dr. Raghavan 61st Birthday Celebrations Committee for having given me the opportunity to participate in the birth-day celebrations of my revered Professor, Dr. V. Raghavan, the doyen of Indian Poetics. As a token of regard to him, it is but proper that this Endowment has been made for a lecture on *Alaṅkāraśāstra* and I am particularly glad that this has been made by one who was my class-mate. I have accordingly chosen to speak on the *Sāhityacintāmaṇi* of Vemabhūpāla, also known as *Viranārāyaṇa*, a hitherto unpublished work on Poetics. It was under the guidance of my Professor that I prepared a Critical Edition of it and submitted it to the University of Madras for my M. Litt. Degree. I would like to express my gratitude to him once again on this occasion for having helped me at all stages of research.

Among the contributions of Āndhra to the Sanskrit Poetics, the *Pratāparudrīya* of Vidyānātha and the *Rasārṇavasudhākara* of Śiṅgabhūpāla, both of which are printed, have been well known among scholars. The *Camatkāracandrikā* of Viśveśvara, the court-poet of Śiṅgabhūpāla, was critically edited and studied by Dr. D.C. Sarasvati, also a student of Dr. Raghavan, and has now been published from Delhi. It may be pointed out that the *Sāhityacintāmaṇi*, also coming from the Telugu country and belonging to the same period, is also being brought to light under the same inspiration and auspices.

The *Sāhityacintāmaṇi* of Vemabhūpāla is available in 15 mss. Most of these are in the Grantha script and are preserved in South India: Adyar (4 mss.), Government Oriental Mss. Library, Madras (5), Mysore (2), Tanjore (2), Trivandrum (1) and India Office, London (1).

* Dr. V. Raghavan Shashtyabhapurti Endowment lecture on *Alaṅkāra Śāstra*, delivered in Samskr̥ta Academy, Madras on 19th August, 1970, under the Chairmanship of Sri K. Chandrasekharan.

In Telugu, the language of the author, strangely, there are not many mss., except the one in Tanjore.

The *Sāhityacintāmaṇi* belongs to the class of treatises dealing both with Poetics and Dramaturgy, like the *Śṛṅgāraprakāśa* of Bhoja, the *Pratāparudrīya* of Vidyānātha and the *Sāhityadarpaṇa* of Viśva-nātha. It is a large work in 13 chapters, the first eight of which deal with Poetics, the next four with Dramaturgy and the last one with Śravya-kāvya. They are Dhvani-nirūpaṇa, Śabdārtha-nirūpaṇa, Dhvanibheda-viveka, Guṇibhūta-vyaṅgya, Doṣa, Guṇa, Śabdālāṅkāra, Arthālāṅkāra, Netā, Vṛtti, Vastu, Rūpaka and Śravya-kāvya.

The author, Vemabhūpāla, was a Redḍi King who ruled from 1402-1420 A.D. with Koṇḍaviḍu as his capital. The Āndhra country was under the sovereignty of the Redḍi Kings for a period of about hundred years from 1325-1425 A.D.¹ Prolaya, son of Vemaya, was the progenitor of the lineage of the Redḍi rulers. His wife was Annamāmbā and Māca, Vema, Anna Redḍi, Doḍḍa Redḍi and Malla Redḍi were his sons. He installed Vema, known as Prolaya Vema, as king by virtue of the latter's valour and courage. The famous Telugu poet Errā Pragaḍa (*alias* Sambhudāsa), the author of *Harivaṃśa*, *Narasimha-purāṇa*, etc., was in his court. Vema Redḍi ruled from 1325-53 A.D. with Addanki as his capital; Bālasarasvati was the composer of his inscriptions. Prolaya Vema was succeeded by his son Anapota (1353-64 A.D.), who shifted the capital from Addanki to Koṇḍaviḍu. Kumāragiri, Anapota's son, succeeded to the throne while he was very young and his paternal uncle Anavema took over the administration of the kingdom from him and ruled upto 1386 A.D. Kumāragiri is the well-known author of *Vasantarājīya*, a treatise on Dramaturgy which is quoted but not yet recovered. He was also known for the Spring Festivals (*Vasantotsavas*) conducted by him which gave him the title Vasantarāya. His minister and brother-in-law was Kāṭayavema, the well-known commentator on the three dramas of Kālidāsa. It is recorded that the neighbouring kings of Vijayanagar annexed the borders of Kumāragiri's kingdom. After Kumāragiri, the kingdom went over to the collateral line of Māca and his son Pedakomaṭi and his son Vembhūpāla. That is, Kumāragiri was succeeded by Pedakomaṭi Vema who desired to arrest the internal disorder and the attacks around, on the Redḍi kingdom and appears to have seized the throne in the year 1402 A.D.² It is this Pedakomaṭi Vema who is our author.

Pedakomaṭi Vema was a great warrior, scholar and poet. From the moment he ascended the throne he strove hard to safeguard the

1. For a complete account of the Redḍi kings, see M. Soma-sekhara Sarma's *History of the Redḍi Kingdoms*.

2. Scholars, however, differ as to the date and manner of this accession to the throne. See *History of the Redḍi Kingdoms*, p. 157.

interests of the Koṇḍavīḍu dynasty and to maintain its integrity and independence. Many *cātu* verses in Telugu and Sanskrit, speak highly of his munificence. His wife Sūramāmbā was also known for her charity, some tanks and canals in the Āndhra country being associated with her name. Vema's son Rāca Vema was the last of the Reḍḍi rulers, who ruled upto 1424 A.D.

Vemabhūpāla wrote eight works in Sanskrit in different branches of learning which include commentaries. The famous Telugu poet of the day Śrīnātha and the Sanskrit poet Vāmana Bhaṭṭa Bāṇa adorned his court. Vemabhūpāla assumed the titles of his ancestors—Vīranārāyaṇa, Jaganobbagaṇḍa, etc. By virtue of his scholarship and learning, he was called Sarvajñacakravarttin¹ by Śrīnātha and Vāmana Bhaṭṭa Bāṇa.

In scholarly pursuits and patronage, Vemabhūpāla and his family were vying with the contemporary kings of Rācakoṇḍa like Sarvajña-siṅga and his grandson of the same name.

HIS WORKS

Vemabhūpāla, composed apart from the *Sāhityacintāmaṇi*, seven other works: *Śṛṅgārāḍīpikā*, *Bhāvāḍīpikā*, *San̄gītacintāmaṇi*, *Vīranārāyaṇacarita*, a *Bhāṇa* and *Manorañjana-prahasana*.

Of these, *Śṛṅgārāḍīpikā* is a commentary on the well-known *Amarasataka*. One of the points to be noted in this commentary is that the types of Nāyaka and Nāyikā in each verse are identified². The verses forming the introductory part in this commentary are said to be from the inscriptions of his ancestors.

Bhāvāḍīpikā is a commentary on a hundred select *gāthās* of Hāla's *Saptaśatī* which Vema calls *Saptaśatīsāra*³. He has pointed out in this commentary the dhvani and alaṅkāra in the verses. It must be mentioned here that strangely the definitions of alaṅkāras found in this commentary are not identical with those given by him in his *Sāhityacintāmaṇi*. Some of the grammatical discussions found here disclose a sound knowledge of *Prākṛta*.

San̄gītacintāmaṇi is known to exist only in the Palace Library, Trivandrum (Nos. 1417-1418). This breakes off at the end of ch. 16. From the analysis of this manuscript given by my Professor

1. *Vemabhūpālacarita*, I.8:

Cūḍāmaṇir nṛpāṇām durmada-paripanthīśikharidambholih |
Sarvajñacakravartī pedakomaṭivemabhūpatir jayati ||

2. These Nāyaka-Nāyikā identifications are given in Dr. V Raghavan's *Intro. to Śṛṅgāraṁjari*, pp. 57-69.

3. Published by the Āndhra University, 1948; more recently by Dr. A. N. Upadhye also.

(in his Introduction to the *Nṛttaratnāvalī* of Jāya Senāpati, MGOML Series No. CVI), we know that ch. I of the work deals with *Tata* (stringed instruments), ch. IV with *Suśira* (wind instruments), Ch. V with *Avanaddha* (percussion) and *Ghana* (cymbals) and Ch. V with *Vādyā-prabandhas*. The work is divided into *Vādyavibhāga*, *Nṛttavibhāga* and *Gītavibhāga*. It is also pointed out that this work has liberally used Jāya Senāpati's *Nṛttaratnāvalī*.

Vīranārāyaṇacarita appears to be a histry of the Reḍḍi rulers in verse. This is known only through quotations found in the *Sāhityacintāmaṇi*. This work should not be confused with *Vemabhūpālacarita* of Vāmanabhaṭṭa Bāṇa, which also bears the name *Vīranārāyaṇacarita*.

In the *Sāhityacintāmaṇi* we find citations stated to be from Vema's own *Bhāṇa*. But for the skill of the author in depicting Śṛīgāra, which can be seen in these verses, no other details could be gleaned about this work.

Manoraṅjana-prahasana, a farce, is also known only from the *Sāhityacintāmaṇi* where it is quoted just once:

व्रतिनं वा यतिनं वा श्रुतवन्तं वा सुवृत्तभाजं वा ।
पाटलमल्लिप्रसवैः मोहयितुं परं प्रगल्भते मदनः ॥

Vema is also credited with a commentary on the *Uttararāma-carita*¹.

There are other references made by Vema in his *Sāhityacintāmaṇi* as "mamaiva kāvye" and "mamaiva"; but it cannot be specifically stated whether they are references to some other works or the works already referred to.

In his *Bhāṇa* which is quoted no less than twelve times as "mamaiva bhāṇe" we find not only fine descriptive verses portraying women in different poses and activities but also verses which show the author's sense of humour and his expert knowledge in music and dance:

तानालापविधायिबंशकरया ताने कयाचित् कृते
तालस्य ग्रहणेन गायति शिरश्श्लाघ्यं ध्रुवां गृह्णीती ।
उद्गाहं परिवर्त्य रङ्गमधुरं खण्डत्रयोद्भासितं
तं चाप्यञ्चितमादिराजबिरुदैराभोगमालम्बते ॥

The same qualities are also evident in verses from his *Kāvya*, six of which are quoted. In one of the verses, he makes reference to the art of poesy and music, and in another, to the theatre (*nāṭyamaṇḍapa*).

1: Mysore Oriental Institute: No. 2074. भा. 14: *Laghuṭīkā* on *Uttararāma-carita*; complete.

In the verses quoted by the author as his own without the indication of the works from which he quoted, the same proficiency in music and dance is seen. In these verses a number of technical terms of music and dance are met with.

IMPORTANT POINTS DISCUSSED IN THE SĀHITYACINTĀMAṆI

The *Sāhityacintāmaṇi* falls in line with the leading Rasa-Dhvani school of criticism, following Ānandavardhana, Abhinavagupta, and Mammaṭa. While the general basic principles of the school are re-affirmed (in his own way) in the course of his work, Vemabhūpāla, here and there, has some important points of his own.

While dealing with the *Kāvyaṭīkā*, although Vemabhūpāla follows closely the *Kāvyaṭīkā*, he has some slight amplifications; one such is in the explanation of *ānanda* which is the greatest of the ends of poetry. While in *Kāvyaṭīkā* this is explained solely as the supreme aesthetic bliss, Vema uses the most comprehensive term *Camatkāra* used fruitfully by his predecessor in his *Camatkāracandrikā* and before him, by Kṣemendra as our Professor has shown (in *ABORI* vol. XVI.) and brings under *ānanda* the relish of striking ideas in addition to that of Bhāva and Rasa—"ānando rasabhāvavicitrārthacamatkārah".

While refuting the third main objection to Dhvani that it is indefinable (*anirvācya*), Vema says that it is quite possible to frame a definition of Dhvani. In this connection he gives a compact definition together with a quotation in anuṣṭubh. The source of this anuṣṭubh is not known. But we may note what is said here by way of definition of Dhvani viz., that it is a special kind of realisation not dependent upon stultification, direct expression, invariable concomitance and sense-perception, i.e., by Lakṣaṇā, Abhidhā, Anumāna or Pratyakṣa:

बाधाभिधानाभावानपेक्षप्रतिपत्तिकः ।

इन्द्रियाविषयो योऽसौ न्वनिरित्युच्यते बुधैः ॥

Vema states that the Sthāyin (basic feeling) is in the form of happiness or misery. The Sthāyin, for example Rati or Śoka, is present in the character Rāma etc. and belongs to the realm of worldly experience (*laukika*) and therefore it is proper to describe the Sthāyin as being of the form of happiness or unhappiness. At this stage, it is not possible to call it Rasa because Rasa is solely in the form of pleasure. So indeed has it been defined and accepted from the time of Bharata. But it may be asked why, in this case, in its Sambhoga phase the Sthāyin Rati could not be called Rasa because it is pleasurable. This discussion of Vema deserves some notice. He points out that if we accept Rasatva for Sambhoga, we would be placing ourselves in a difficult position because Vipralambha, being only

another phase of Rati, the pleasurable nature will have to be extended to Viprayoga and its Vibhāvas and Anubhāvas also. Therefore, so far as the Bhāvas Rati, etc., are in their *laukika* state, they have to be accepted to be both pleasurable and non-pleasurable. Of course in the *alaukika* state, i.e., as experienced by the Sāmājika or spectator, all of them become pleasurable and Rasas.

An important topic relating to Rasa on which Vema has a discussion and takes a specific stand is the locus or *āśraya* of Rasa. The characters represented (*anukārya*) belong to the past and as such cannot be the *āśraya* of the Rasa related to an enactment to day. Nor could the actor be considered the *āśraya* of Rasa as he is imitating all the time. He is entirely dependent upon the skill of acting and if the Rasa is already present in him there is no need for his skill and training. It does not also seem reasonable to hold the male and female actors to be the object of each other's love. The only other possible *āśraya* of Rasa is the spectator but he also seems to be an impossible factor as an *āśraya* of Rasa. There is in fact no connection between him and the feelings presented. If the spectators are to be the *āśraya*, who could be the object of their Rasa? Vema then considers the theory of *sādhāraṇīkaraṇa* and strangely does not subscribe to this well-known and accepted theory which has been propounded as the sheet anchor of the Rasa-realisation.

Vema then refutes the theory of reflection or the *pratīphalana* in the mirror-like heart of the sepectator and dismisses this also, as this would go against the theory of the *pratīti* of Rasa. Vema then proposes the theory of the *pratīti* of Rasa to be quite satisfactory as that does not require an *āśraya*. Vema goes further and says that it is on this theory of *anāśritatva* that the pleasurable nature of Vipralambha and Karuṇa could be explained. Any *āśraya* for Rasa would militate against separation, death etc., being considered as enjoyable.

A subtle point which Vema mentions here is that the presentation of Raudra produces in the Sāmājikas the Bhayānaka Rasa and the presentation of Vīra, Adbhuta on the one side and Karuṇa on the other. If the Sāmājika is an *āśraya*, what is presented and what is realised should be the same. Vema has no difficulty in explaining the physical reactions of the spectators on witnessing the Rasa presented. He distinguishes Rasāsvāda which produces these physical reactions from Rasāśraya, the substratum of Rasa.

Finally he says that it is only love, anger, sorrow, etc. as part of worldly experience that necessitate the *āśrayatva* of somebody but not things which belong to the world of imaginable realisation (*pratīitika*). It is in this sense that Rasa is *alaukika* and *alaukika* is certainly *anāśraya*. Thus Rasas have no *āśrayas*. But Vema is not alone in this. He has

probably followed in this, one Narahari Mahopādhyāya, whom Kumārasvāmin quotes in his commentary on the *Pratāparudriya*, Rasaprakaraṇa (taduktam mahopādhyāya Naraharisūriṇā. . . . etc.). Kumārasvāmin knows the *Sāhityacintāmaṇi* and his view here of Rasa being *anāśraya* is in all likelihood influenced by Vema. As Kumārasvāmin has pointed out here, Śāradātanaya has already shown in his *Bhāvaprakāśa*, the arguments for criticising the *āśraya* of Rasa being either the *amukārya* (Rāma) or the *naṭa*:

रसस्य वर्तमानत्वात् नानुकार्यस्य सम्भवः ।

अनुकार्यस्य रामादेः कालातिक्रमदर्शनात् ॥

(*Bhāvaprakāśa*, VI. p.153).

But Śāradātanaya considered on these scores the Sāmājika to be the *āśraya* of Rasa: "tasmād rasaḥ sāmājikāśrayaḥ".

But Narahari, Vema and Kumārasvāmin depart at this point from him.

Rasas, according to our author, are nine in number, including Śānta. This is in accordance with writers like Udbhaṭa, Rudraṭa and Ānandavardhana. My Professor's *Number of Rasas*, pp. 47-48 deals with this.

The eight-Rasa theory which does not include Śānta is also discussed by Vema. Śānta, being related to the highest human end (*paramapuruṣārtha*), was not mentioned by Bharata, though its Sthāyin Śama was referred to by him, Vema further says that Śānta, the Quietistic sentiment, can only be found in a Śravyakāvya because it cannot be represented on the stage. This compromise-view is discussed by my Professor in his *Number of Rasas*, pp. 51-52. As regards Vatsala ((Affection), Sneha (Friendship) and Bhakti (Devotion), the author is of the view that they are not separate Rasas but are only different varieties of love (Rati).

Disagreeing with Bhoja's view that Śṛṅgāra is the only Rasa, Vema points out that it goes against our practical experience, in which we cognise the existence of other Rasas like Vīra, Hāsyā, etc. as distinct from Śṛṅgāra; also writers on Dramaturgy have discussed different Rasas like Vīra and Hāsyā. But in fact, Bhoja's Śṛṅgāra, being a Super-Rasa, as explained by our Professor in his *Bhoja's Śṛṅgāraprakāśa*, the acceptance of Vīra, etc., does not militate against it; they are all included in the one Rasa of Śṛṅgāra-Ahāṅkāra.

Following Mammāṭa whose treatment of Flaws is very comprehensive and the most important, our author has divided the flaws into those of Pada, Vākya and Artha. His list of 16 pada-doṣas is identical with Mammāṭa's list; in Vākya-doṣas Vema adopts the name Bahvāhatavisarga instead of Upahatahatavisarga of Mammāṭa and omits

Patatprakarṣa and Amataparārtha found in *Kāvyaṣaṅkṣa* and *Sāhityadarpaṇa*, and has Asambaddha in addition, which is not found in both the latter. In Artha-doṣas, *Sāhityaciūtāmāṇi* gives the name Vidhyanuṣādhavivṛtta in the place of Vidhyayukta and Anuṣādhayukta of *Kāvyaṣaṅkṣa* and *Sāhityadarpaṇa*. Vema omits *Kā. Pra.*'s Sandigdha and Tyaktapunassvikṛta and has Anucitārtha in addition.

Vema has given 28 instances where some of the above Doṣas cease to be flaws.

Regarding Guṇas, Vema accepts only three—Mādhurya, Ojas and Prasāda, following Ānandavardhana, Mammaṭa, Vidyādhara and Viśvanātha. He rejects the views of Vāmana and Bhoja who advocate ten and twenty-four Guṇas respectively, saying that some of them are comprehended in the above three Guṇas and some are mere absence of flaws.

Vema accepts the three Rītis Vaidarbhī, Gauḍī and Pāñcālī which suggest Mādhurya, Ojas and Prasāda respectively and not any more.

On Śabdālaṅkāras Vema follows Mammaṭa, giving Anuprāsa, Yamaka, Citra, Śleṣa, Punaruktavadābhāsa and Vakrokti.

Vema accepts seventy-six Arthālaṅkāras. Of these, ten are not found in *Kāvyaṣaṅkṣa* - Pariṇāma, Ullekha, Vicitra, Arthāpatti, Vikalpa, Tatcara, Vakrokti, Praśnottarikā, Anukalpa and Yukti.

Pariṇāma and Ullekha appear to have been taken from Ruyyaka's *Alaṅkārasaṁgraha*. The explanatory verse here, 'yathārucci yathārthi-tvam', is from *Iśvarapratyabhijñā*.

Tatcara is found in the *Ekāvalī* of Vidyādhara. This is only a variety of Samuccaya as given by Ruyyaka. Vidyādhara and Vema give it as a separate Alaṅkāra. Vema defines this as—

यत्रैकस्मिन् विद्यमाने साध्यमाने स्वसिद्धये ।

तदन्यान्यपि कुर्वन्ति स तत्कर इति स्मृतः ॥

When a certain cause has begun to produce an effect and if many others operate with it producing the same effect as if through rivalry, we have the figure Tatcara¹. Praśnottarikā is found in *Ekāvalī* and *Candrāloka*. Anukalpa is not found in earlier works. Vema defines this as—

मुख्यमुक्त्वाऽथ गौणोक्तिरनुकल्प इति स्मृतः ॥

1. क्षिप्तं त्वया नखरकेतकगर्भपत्रे
क्रीडालसं रहसि कृत्रिमहंसयुग्मम् ।
आलोक्य सस्मितमताडयदुत्सुकं मां
कर्णोत्पलेन नयनेन च कातराङ्गि ॥

Having first spoken of a primary thing, if we introduce another statement secondarily, we have the figure called Anukalpa.

आवासः क्रियतां गाङ्गे पापहारिणि वारिणि ।

स्तनद्वये तरुण्या वा मनोहारिणि हारिणि ॥

Regarding this Vema says that it cannot be included in Vikalpa.

He gives an Alaṅkāra called Yukti and defines it as—durghaṭṭhā-rthasya ghaṭanā. This is the eighth Śabdālaṅkāra of Bhoja (*Sarasvatikanṭhābharaṇa*, ch. II. pp. 148 ff.) or his Sayyā, eleventh Śabdālaṅkāra which is actually defined as Ghaṭanā (See Professor's *Bhoja's Śr. Pr.* pp. 359 ff.).

Towards the end of the Arthālaṅkāra chapter, Vema devotes attention to the distinction between Svabhāvokti, Bhāvika and Rasavadalaṅkāra. For this he is indebted to the *Alaṅkārasarvasva*. This question is dealt with in my Professor's *Some Concepts of Alaṅkāra Śāstra*.

After dealing with Rasavad and other Alaṅkāras based on Rasa, Vema deals with Saṅkara and Saṁsrṣṭi. After this, Vema refers to Alaṅkāras being infinite, as they are the creation of the fertile imagination of poets and quotes from Daṇḍin's *Kāvyaadarśa* on this point, and his statement about the Lakṣaṇas of Bharata not being different from Alaṅkāras. Vema considers that all the thirty-six Lakṣaṇas could be brought under Guṇas and Alaṅkāras, as some writers have done (Details can be found in *Some Concepts*, pp. 25ff.).

A further topic discussed by Vema towards the end of ch. VIII is the basis of distinction of Alaṅkāras into those of Śabda and Artha (See *Bhoja's Śr. Pra.* pp. 383 ff.), a subject discussed in the *Alaṅkārasarvasva*. Of the two theories of Anvaya-Vyatireka and Āśrayāśrayibhāva, Vema adopts the Anvaya-Vyatireka theory :

दोषगुणालङ्काराणां शब्दार्थोभयगतत्वव्यवस्थायामन्वयव्यतिरेकावैव
निमित्तम्, निमित्तान्तरस्याभावात् ।

Following Mammaṭa, Vema also points out Doṣas of Alaṅkāras.

An interesting subject which is dealt with particularly by South Indian writers on Alaṅkāra is the minor Śravya-kāvya varieties intended as panegyrics on deities or kings.

The *Pratāparudīya* (pp. 70-71) mentions the following, calling them Kṣudraprabandhas: Udāharāṇa, Cakravālaka, Bhogāvalī, Birudāvalī and Tārāvalī and says that there are other varieties also. The commentator Kumārasvāmin gives the additional names Caturut-tara and Caturbhadrā. It is interesting to note that Kumārasvāmin refers here to the *Sāhityacintāmaṇi*, from which he mentions the two additional ones.

In ch. VI of the *Sāhityadarpaṇa*, Viśvanātha mentions Biruda and Karambhaka and refers to other varieties without mentioning their names.

The *Alaṅkārasaṅgraha* of Amṛtānanda ch. XI (Adyar edn.) describes the largest number of these minor panegyric compositions : Udāharaṇa, Aḍḍali, Kalyāṇī, Utpullakavatī, Phalodāharaṇa, Vibhaktināma, Navamāṇikyamālā, Nakṣatramālā, Bhogāvalī, Birudāvalī, Guṇāvalī, Ragala, Cakravālā, Lokottara, Tyāgaghoṣaṇā and Caturbhadrā. The *Camatkōracandrikā* (Cr. edn. by Dr. D.C. Sarasvatī, Delhi), mentions Caturbhadrā, Aṣṭabhadrā, Dvibhadrā, Birudāvalī, Bhogāvalī, Vijayāvalī, Udāharaṇa, Udāharaṇamāṭṛkā and Cakravālaka.

The SC classifies these as Cāṭuprabandhas and mentions Udāharaṇa, Cakravālaka, Caturuttara, Caturbhadrā, Bhogāvalī, Birudvālī, Guṇāvalī, Jayaghoṣaṇā, Tyāgaghoṣaṇā, Raṅgaghoṣaṇā, Nāmāvalī, Laghumālā, Ratnakalyāṇī and adds that these are still being invented by the poets out of their imagination and that there is no end to their varieties. Vema describes and illustrates each one of these, e.g., Udāharaṇamañjarī, giving under some classified scheme.

VEMA'S PREDECESSORS AND SUCCESSORS AND A CRITICAL ESTIMATE OF HIS WORK.

As we have already seen, Vema drew his material from different sources. There are, of course, the basic treatises of Bharata, Ānandavardhana and Dhanañjaya. Daṇḍin and Rudraṭa are also used.

But the chief writer from whom Vema has drawn heavily, as already pointed out, is Mammaṭa. His *Kāvyaṇṇaprakāśa* has been extensively used. The text of the *Sāhityacintāmaṇi* in many places, is a recast or summary of *Kāvyaṇṇaprakāśa*. Similarly, some place is to be given to Ruyyaka's *Alaṅkārasarvasva* too, as seen by us. Comparable to the *Kāvyaṇṇaprakāśa*, the *Ekāvalī* of Vidyādhara has supplied considerable material to our author. On topics of Dramaturgy, we find that the *Bhāvaprakāśa*, *Sāhityadarpaṇa* and the *Pratāparudrīya*, and *Nṛitarāṅgvalī* had been drawn upon. It is also probable that Vema has used Bahurūpa Miśra's commentary on the *Daśarūpaka* and Śāgaranandin's *Nāṭakalakṣaṇaratnakośa*. Some use of Bhoja by Vema has also been noted by us.

Vema in turn has been quoted by Kumārasvāmin who draws upon him and follows him in his commentary on the subject of Kṣudraprabandhas and also on Rasa being devoid of *āśraya*. Appayya Dīkṣita also quotes SC in his *Vṛttivārtika* (KM. 36, p. 4). Another writer Cerukūri Yajñeśvara Dīkṣita is also found to quote this work in his *Alaṅkārarāghava* mentioned in *New Catalogus Catalogorum* Vol. I (Revised edn. p. 402b). Ahobala, a disciple of Parāṅkuṣa, 6th

Pontiff of the Ahobala Maṭha, quotes *SC* in his commentary (circa 1554-69 A.D.) *Prabhāvilāsa* on *Saṅkalpasūryodaya*.

From the above it should not be supposed that the *SC* has no distinction. We have already referred to topics on which it has something definite to say, e.g., the question on the *āśraya* of *Rasa*. The dependence of later works on standard classics like those of Mammaṭa and Ruyyaka is well known. But among works of its class, the *SC* does occupy an important place. Its general treatment, definitions and illustrations are clear and helpful. The work is also valuable for dealing with both Poetics and Dramaturgy, like the *Sāhityadarpaṇa* and the *Pratāparudrīya*. It widens our knowledge of the other works of the author which it quotes several times. There are several names of new plays which we know from its citations.

It may be asked whether the *SC* is really the work of King Vemaphūpāla, or was it written really by his court-poet Vāmana Bhaṭṭa Bāṇa? As in many cases of works of this kind, particularly of later times, the court-poet may have been the real author. Whether Vema wrote it or his court-poet Vāmana Bhaṭṭa Bāṇa wrote it, the *SC* is one of the leading works of the later period of South India in the field of Poetics, and that it had attained that status is seen from writers like Kumārasvāmin and Appayyadīkṣita adopting it or quoting from it.

WORKS AND AUTHORS MENTIONED AND QUOTED IN THE SĀHITYACINTĀMAṆI

The bulk of works and authors mentioned or quotations made from in the *SC*, are well-known Sanskrit classics and their authors. No special attention need be devoted to these citations.

Among the Alaṅkāra-Nāṭya works quoted, we may note Bhoja and his *Śr. Pra*. These are quoted on Śṛṅgāra being the only *Rasa*. It is doubtful if Vema quotes this directly from Bhoja's work, for the verse is found quoted in the same context in Vidyādhara's *Ekāvalī*, wherefrom Vema quotes it in all likelihood. In ch. XII, Vema mentions Bhoja and others as giving the five-fold classification of drama—Sampūrṇa, Praśānta, Bhāsvara, Lalita and Samagra (the Pañca-jātis) and rightly does not attach much value to this classification. This is not mentioned by Bhoja but only by Śāradātanaya in his *Bhāvaprakāśa*¹. A number of the minor forms of Sanskrit drama are mentioned by name and these are known first from Bhoja's *Śr. Pra*. and copied from Bhoja by Śāradātanaya and Viśvanātha. Here also it is likely that Vema has taken these titles from the *Bhāvaprakāśa* and the *Sāhityadarpaṇa*, and not directly from Bhoja. In Ch. XII, Kohala is referred to in connection with Toṭaka and Saṭṭaka but this

1. See Bhoja's *Śr. Pr.* pp. 570-71.

may also be from a secondary source. In ch. VII, Rudraṭa's *Kāvya-ālankāra* is quoted.

It is interesting to find Vema mentioning *Bhagavadajjuka* as an illustration of Prahasana. The *Bhagavadajjukīya* is very rarely mentioned in texts on dramaturgy. Vema might have copied this from the *Nāṭakalakṣaṇaratnaśoṣa* or Bahurūpamiśra's commentary on *Daśarūpa* where it is quoted exactly in this same context as an illustration of Saṅkīrṇa variety of Prahasana. Reference was made above to specimens of the minor varieties of Rūpaka, first mentioned by Bhoja and after him by Śāradātanaya and Sāgaranandin and Viśvanātha. There is no doubt that most of the names found in the *SC* are taken from the three last-mentioned works. With the help of these three sources, we are able to correct the names of plays which are found in the ms. of *SC* in a corrupt form.

Thus *Bindumati*, an example of Durmallī, *Devīmahādeva* (Ullopyaka), *Gaṅgātaraṅgikā* (Pārijāta), *Māṇikkavallikā* (Kalpavallī), *Menāviraḥa* (Rāsa) which is probably 'Menakāhita' mentioned as a Rāsaka in *Sāhityadarpaṇa* VI. 290 (the readings in *SC* are not clear here) *Nandimālī* (Bhāṇa), *Rāmānanda* (Śrīgadita) which is mentioned by Śāradātanaya, *Raivataamadavallikā* (Goṣṭhī) which should be correctly *Raivatamadanikā* as given in *SD*, *Vālivodha* (Prekṣaṇaka) mentioned by Śāradātanaya, Sāgaranandin and Viśvanātha, *Vijñāvatī* (Bhāṇī), *Vilāsavatī* (Nāṭya-rāsaka) mentioned by Viśvanātha and *Kalāvātī* (Ḍombī), which is probably the same as the one cited without the adjunct Ḍombī by Sāgaranandin.

Even in the case of the specimens of some of the types of the Daśarūpaka class, some of the names for the shorter plays are taken by Vema from previous writers. *Bhagavadajjuka* has already been mentioned. *Indulekhā*, an example of Vithī, goes similarly to the sources above mentioned; also *Kusumaśekharaviṇaya* for Īhāmṛga and *Saśikalā* for Prahasana. Vema mentioned along with *Indulekhā*, also *Vakulavithī* as an example of Vithī. The two together are mentioned in the same way by Bahurūpamiśra in his commentary on the *DR*¹. It is very likely that in addition to *Bhāvaprakāśa* and *SD*, Bahurūpa's commentary on *DR* was also used by Vema, for many of the examples of the major and minor Rūpakas mentioned by him are found also in the same contexts in Bahurūpa's commentary on *DR*. The *Vakulavithī*, as an example of Vithī is difficult to identify and a confusion has also been created between this and the Act I of *Mālatīmādhava* which is also called Vakulavithī as pointed out by my Professor (J. O. R. Vol. VI, p. 366, fn. 10).

Similarly, some of the specimens cited for major Rūpakas also are handed down from the above sources—*Devīpariṇaya*, a Nāṭaka in 9 Acts which is mentioned in *Bhāvaprakāśa*, *Nalaviṇaya*, a Nāṭaka in 8 Acts which is same as *Nalavikrama* mentioned by Śāradātanaya, and *Taraṅgadattā*, a Prakaraṇa. The two illustrations for Ḍima and Samavakāra, *Tripuradāha* and *Samudramathana*, come, of course, from Bharata's *Nāṭyaśāstra* itself.

As an illustration of Pravartaka, an *aṅga* of the Prologue, Vema quotes the *Rāghavānanda*: “yathā Rāghavānande-āsāditaprakāṣanirmalacandrahāsaḥ”, etc. This is a wrong citation. This verse is actually from one of the Rāma-plays which are lost, namely the *Chalitarāma*, as has been shown by my Professor, in his *Some Old Lost Rāma Plays* (p. 53).

Among dramatic varieties about which nothing else is known and whose authors are also not mentioned, we have : *Dakṣādhvара-dhvaṁsa* (Ḍima), *Dhūrtānanda* (Prasthāna), *Govardhanayātrā* (Hallī-saka), *Jāmadagnyaviṇaya* (Vyāyoga), *Payodadhi* (Kāvya, Deśirūpaka), *Rāmaviṇaya* (Sallāpa), *Saudāminināṭikā* (for Naiṣkrāmikī Dhruvā), *Senāśūdraka* (Rāsaka), *Vaiṣikānanda* (Prasthāna), *Vikasita* (Silpaka) and *Vīrapatnivilāpa* (Utṣrṣṭikāṅka).

Of the other plays which are cited by way of illustration, special mention must be made of *Kādambarināṭaka*. This is same as the *Kādambarikalyāṇa* by Narasimha, who was the nephew of Agastya Paṇḍita; they were poets of the Kākatiya Court. This play has been published from Madras.

Before I conclude my talk, I would like to record once again my grateful thanks to the Dr. Raghavan Birthday Celebration Committee for giving me this opportunity on this occasion and I sincerely pray to God to bestow on my Professor, Dr. V. Raghavan a long life and energy to guide and steer many more students in their researches in Sanskrit learning.

PITIKAYAGULLA INSCRIPTION OF KOKKILI-RAJA

Late M. VENKATARAMAYYA

(of the Archaeological Survey of India)

During his exploration of the Giddalur taluk of the Kurnool district, Shri K. Raghavachari, M.A., M. LITT., Technical Assistant, Archaeological Survey of India, South-eastern Circle, noticed the inscription published here, at a place called Pitikayagulla, about 7 miles south of Cumbum, Giddalur taluk, Kurnool district, on 15-2-72. The inscribed stone is situated in a field, 200 ft. to the east of the local Zilla Parishad High School. At the time of his examination of the inscribed stone, Shri K. Raghavachari patiently took its eye copy and a photograph thereof as he had then no facilities for copying the inscription. On seeing the eye copy, I found that it was an important inscription and deserved to be published with well prepared facsimiles. Accordingly I visited the place on 18-8-1962 and took an estampage of the inscription which is now published here.

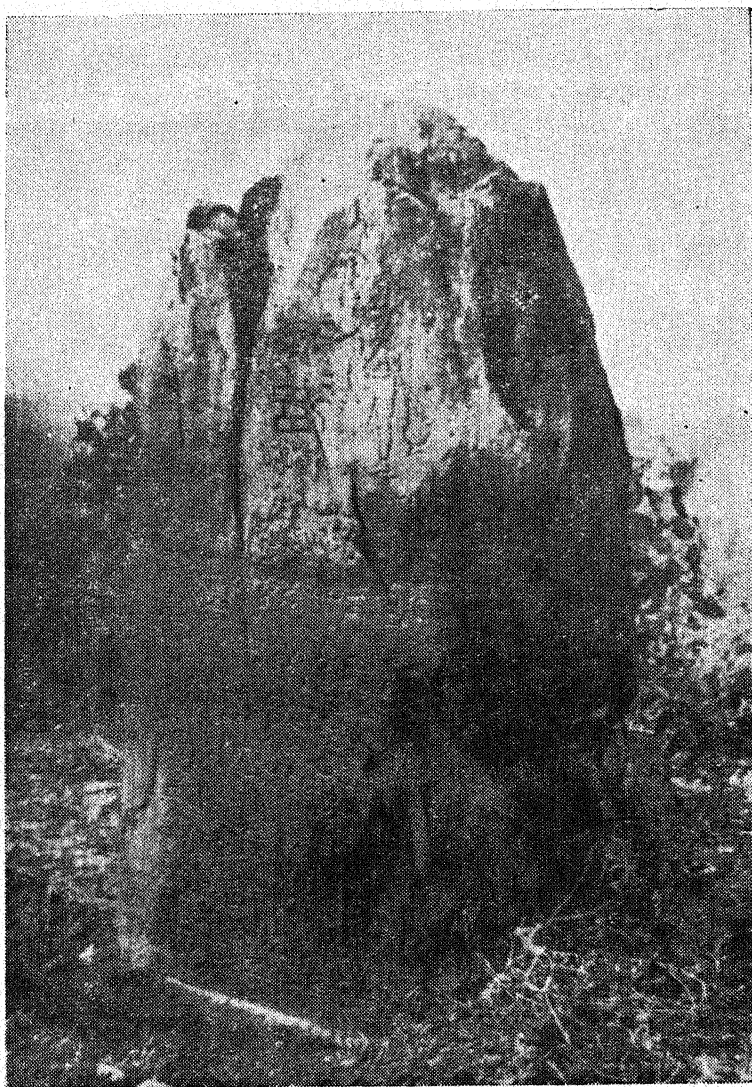
The inscription is engraved in Telugu characters of about the 8th century A.D. But for a few letters at the ends of a few lines, the inscription is well preserved. It contains in all nine lines of writing¹.

The language of the inscription is Telugu which exhibits a few archaic features both in its phraseology and vocabulary on account of which the meaning of certain portions is not clearly understood. However, its main purport is to record the grant made by Śrī Kokkili Rāja to a Brahmin called Meddiśarman of 15 *puttis* of *ārlu* land, the land having been measured by the royal measuring rod. The inscription further mentions a person of the Kāśyapa gotra in the accusative case who may be the same person as the donee. The village elders, *mudunḍlu* are referred to, perhaps, as the officials who were to implement the royal gift. The record ends with the usual imprecatory statement that those who oppose or destroy the charity would be committing a sin as grave as the destruction of Vārāṇasi, of a thousand tanks, and of a thousand cows.

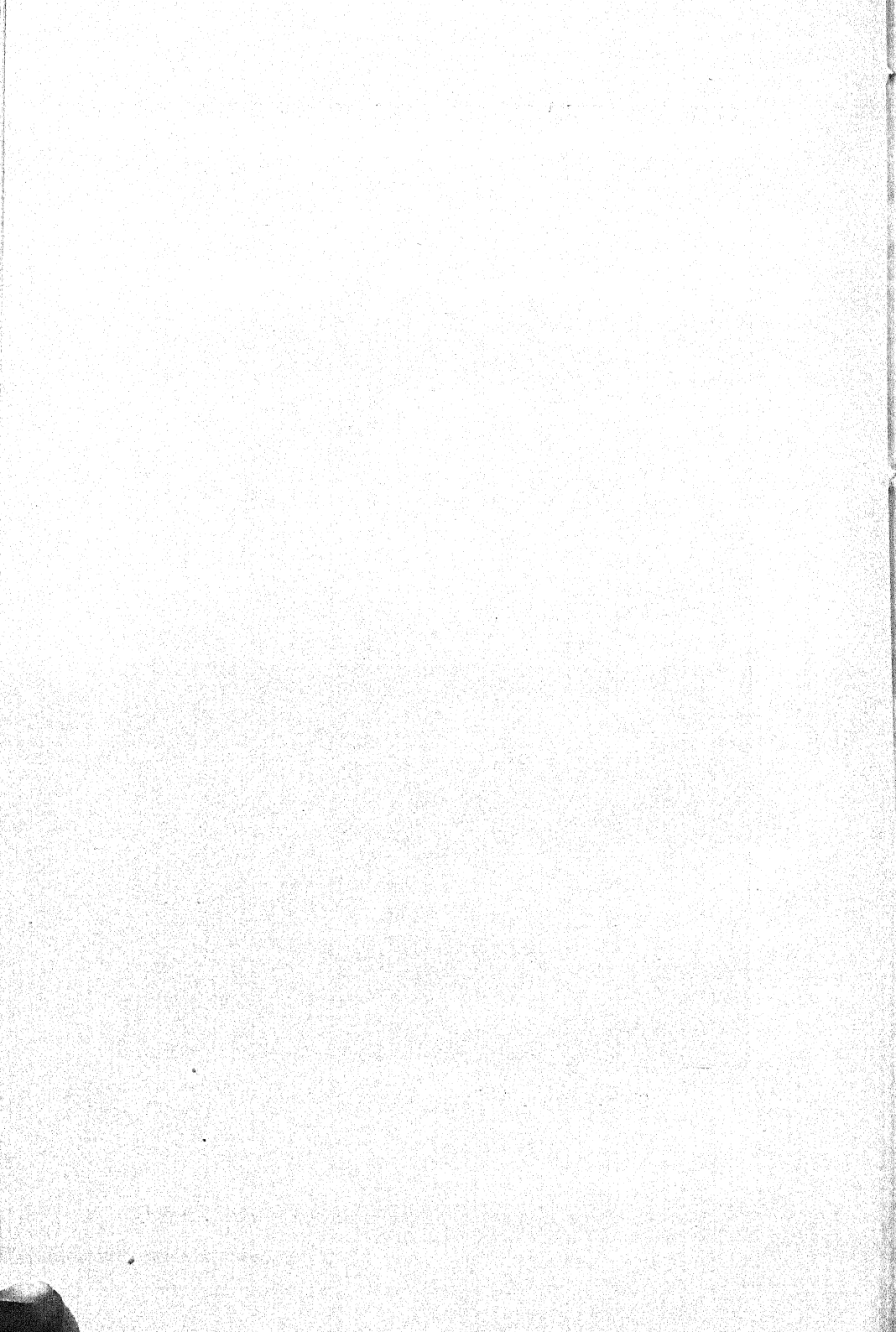
The royal donor of the gift, Śrī Kokkili Rāju, is given the title of *Logasvāmuḥ* which is apparently a variant of *Prthivīwallabha*, an epithet which was assumed by independent ruling monarchs. The identification of this king with any of the well-known members of the royal dynasties which held sway over this region in the early 8th century A.D., is difficult to establish since the king does not bear any exclusive epithet on the basis of which he can be assigned to any particular

1. The same stone bears a few very late inscriptions which are of little importance:

PITIGAYAGULLA INSCRIPTION OF KOKKILI-RAJA.



Pitigayagulla, Giddalur Taluq, Kurnool Dt.



royal family in the period to which the inscription has been assigned on palaeographical grounds. There were at least four rulers among the dynasties ruling over parts of the Telugu country in the 7th-8th centuries A.D. who had the name or the surname of Kokkiḷi.

(1) One of them was the Telugu Chōḷa prince Kokkiḷi who figures as the immediate predecessor of Mahendravarma, one of the ancestors of Śrīkaṇṭha Chōḷa¹. This Kokkiḷi has been assigned a date round about 725 A.D. on grounds explained in the article of the present writer in the *Epigraphia Indica*².

(2) and (3): The Eastern Chāḷukya princes Kokkiḷi Vikramāditya Bhaṭṭāraka and (3) Kokkiḷi-Varma Mahārāja are also found to bear the title of Kokkiḷi and the period of rule assignable to them falls in the first quarter of 8th cent. A.D.³.

(4) Vikramāditya I of the Western Chāḷukyan dynasty whose period of rule is assigned from 655 to at least 679 A.D., and who is given the title of Kokkiḷi in a record of his cousin Buddhavarasa⁴.

Of the four kings mentioned above, nos. 2 and 3, the Eastern Chāḷukya rulers, should be left out of consideration since it is unlikely that their area of rule extended as far south as this Kurnool region. For, from the records mentioning them, it is clear that they ruled in a part of Kālīṅgaḍeṣa round about Ellamanchili in the Visakhapatnam District. In the present state of our knowledge, we have no grounds to suggest that they ever came to this region either on conquest by themselves or as camp-followers of anybody else.

In regard to the possibility of Kokkiḷi Rāja of our inscription being identical with no. 4, i.e., the Western Chāḷukya ruler Vikramāditya I, it has to be noted that, on palaeographical grounds, our record is assignable to the early 8th century A.D., while the period of rule of Vikramāditya I of the Western Chāḷukya family lay in the first half of the second quarter of the 7th century. Hence a difference of nearly 50 years exists between the date assigned to our inscription and the period of rule of Vikramāditya I. In this connection attention should, however, be drawn to an inscription of this very Badami Chāḷukya ruler found at Turimeḷḷa, a place hardly 15 miles west from Pīṭikāyaguḷḷa, the find-spot of the inscription under study. But this inscription, on palaeographical considerations, appears to be nearly half a century

1. *Epigraphia Indica*, Vol. XXVII, p. 248.

2. *Ibid.*

3. Dr. N. Venkataramanayya, *Eastern Chalukyas of Vengi* (1950), pp. 70 ff.

4. Sanjan plates, *Epigraphia Indica* Vol. XIV, pp. 148 ff. and plate.

earlier. Hence it is not likely that the Western Chāḷukya ruler Vikramāditya I is identical with the donor of the inscription at Piṭikaya-gullā.

It therefore, appears that the inscription under study can with greater possibility be assigned to the ruler no. 1 of the above list, the Telugu Choḷa chief Kokkilī, who figures as the ancestor of Śrīkaṇṭha Choḷa. If so, and if this is confirmed by future researches, it would appear that the area of rule of the family of Kokkilī Rāja lay in the region of Eruva where the present inscription has been found. The title *Logasāmuḷ* (i.e., Pṛthvivallabha) held by the chief would indicate his assumption of independence much in the same way as another collateral member of the same Telugu Choḷa family, viz., Puṇyakumāra (c. 625 A.D.) assumed the title Pṛthvivallabha about a century earlier¹. From this hypothesis it may also be suggested that some members of the line of Sundarananda of the Telugu Choḷa dynasty of Cuddapah and Anantapur to which line Kokkilī Rāja belonged, migrated to the Eruva region and founded an independent principality there. It is well known that this region of Eruva was the home of several Telugu Choḷa rulers and their traditional association with it is traceable from at least the 8th century A.D., as already mentioned by Sri H.K. Narasimhaswamy².

TEXT

1. Svasti Śrī [//x] Kokkili-rāju Lōga-
2. svāmuḷ [Me] ddiḡar [mma]..
3. eṇuṁbodi vuṭḷu ā—
4. ḷlu nēla ichchiri..
5. mānāmbu Kāsyāpa-go..
6. nāku Kariyu-pentālu [che]..
7. muduḍḷu Vḷeṇḷalakūlu..
8. krambu vachchuvāru Bāraṇāsi
9. ve-seṇuvuḷu ve-gavilālu ḷa..

1. *Epigraphia Indica*, Vol. XXVII. pp. 234-5.

2. *Epigraphia Indica*, Vol. XXIX. p. 163.

BUDDHIST WRITINGS IN TAMIL AND RELEVANT SINHALESE ADAPTATIONS

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Tamil Literature is mainly Hinduistic in character but there are instances where Buddhist themes have been made use of by Tamil writers in verse composition. An epic poem of the early centuries of the Christian era is the *Maṇimekalai* which has been described as one of the finest jewels of Tamil poetry. The geographical background is South India and the Jaffna peninsula of Ceylon. The story of *Maṇimekalai* is connected with that of *Silappadikāram*, the Epic of the Anklet. In the last-named work, the theme is that of a merchant prince named Kovalan of Madurai who deserts his wife Kaṇṇaki and loses his fortune in pursuing an attachment to a lady named Mādhavi of Puhār. Kovalan quarrelled with his lady-love and re-joined Kaṇṇaki and in course of time was beheaded by royal command on a charge of theft. Kaṇṇaki was enraged and proved the innocence of her husband by producing an anklet as indisputable evidence and by the power of her chastity, burnt down the city of Madurai. Being later deified as the Goddess of Chastity, she has come to be known as Pattini, whose cult has spread throughout South India and Ceylon. Ilaṅgo Adigaḷ, the author of *Silappadikāram*, was said to have been a contemporary of Śāttanār (a grain merchant of Madurai) and author of *Maṇimekalai* (The Jewel Belt).

The daughter of Madhavi by Kovalan was Maṇimekalai, who was later to become a Buddhist nun (bhikkuni). Briefly the story is as follows :

As Kovalan died under tragic circumstances, his daughter Maṇimekalai was much perturbed. Since then she was inclined to enter Holy Orders but found many obstacles in realising her aim. She was wooed by Udaya Kumāran, the Chola prince but she was not amenable to the idea of a wedded life. The story commences with a scene in the city named Puhār, where Maṇimekalai and her companion Sutamati are shown gathering flowers in a garden and Udaya Kumāran proposing love. The guardian deity named Maṇimekalai comes to her help and placing her in a state of trance, brings her over to the island of Maṇipallavam in the southern quarter i.e. Nāgaḍīpa or the Jaffna peninsula of Ceylon. The goddess leaves her there, returns to Puhār and chastises Udaya Kumāran for his unrighteous conduct. Thereafter she goes to Sutamati and informs her of the whereabouts of her companion.

Maṇimekalai, having come back to her senses, commences a tour of her strange surroundings and reaches a site hallowed by a visit of the Buddha. At this spot, the Buddha is reported to have settled a dispute between two Nāga princes who had gone to war over a gem-set throne which had come down to them as a family possession. (The Sinhalese sources name these two princes as Cūlodara and Mahodara). When Maṇimekalai prostrates herself before the holy seat, she gets an insight into her past life. Lakṣmī, as she was then called, had met a Buddhist recluse by name Sādhu Sakkaram to whom she, together with her husband Rāhula, offered alms. This meritorious act was to reward her in her next birth. Rāhula was re-born as Udaya Kumaran.

The mission of Goddess Maṇimekalai was to aid her in detaching herself from worldly life. In a past birth of hers, she was one of the three daughters of King Ravivarman and his queen Amudapati. The other two were Tarai and Virai. They had met Aravaṇa Aḍigal, a great Buddhist recluse, who advised them to proceed to Giridharakūṭa-hill and worship the Buddha's footprint there. This was done and the two daughters Virai and Tarai were re-born as Sutamati and Mādhavi.

Goddess Maṇimekalai now returns to Maṇipallavam, meets her client and delivers discourses to her on Buddha Dharma. She was also taught a charm to enable her to fly athwart the skies in disguise, in order to learn the teachings of other religions. Maṇimekalai, in her wanderings in Maṇipallavam, meets a goddess named Tivatilakai, who advises her to go to Samantakūṭa and worship the footprint of the great Sage there. She also indicates a pond in front of the holy seat of the Buddha, where it is said, appears an alms-bowl named Amṛta Surabhi, every year on the full moon day in the month of Risabha, in the 14th asterism. It is reported to be a never-failing alms-bowl and food put into it by a pure one becomes inexhaustible. She is advised to meet Aravaṇa Aḍigal for further information on the subject. Maṇimekalai receives the alms bowl from the pond and sings praises of the Buddha. She then flies to Kāveripaṭṭaṇam, meets her mother and Sutamati and relates all her experiences. They then go to Aravaṇa Aḍigal who knew the story of this strange bowl. (It was bestowed by Sarasvati on Auputhiran, an orphan, who denounced all animal sacrifices. Indra was also moved by the charities of this person who used to feed everyone who was in need of food. When the land in which he lived became fertile and no one needed his alms, he came to Maṇipallavam, deposited the bowl in the pond and starved himself to death). At the end, Maṇimekalai, dons the habiliments of a Buddhist nun and with the alms bowl in her hands, walks about the city. She meets Udaya Kumāran who tries to win her over. Maṇimekalai then assumes the guise of Kayasandigai, the wife of one Kaṇjanan. The latter suspects Udaya Kumāran to be his wife's lover and kills him

in a fit of rage. Maṇimekalai then comes to Conjeeveram, meets Aravaṇa Aḍigal and learns the Buddha Dhamma from him. Thereafter, she settles down in her life as a Buddhist nun.

Since the theme is Buddhist, there is ample scope in *Maṇimekalai* to expound the tenets of Buddhist philosophy. Scholars have expressed the opinion that as it consists of a long exposition of logical fallacies based on the *Nyāyapraveśa* of Dinnāga (5th c.), it could be a work contemporaneous with or somewhat later to that of the celebrated logician¹. A goddess named Maṇimekhalā was known to Sinhalese writers of the 12th and 14th centuries. In the work named *Bulsarana* (12th c.), the Buddha is reported to have disclosed a former birth of his in which he was cast in the high seas and rescued by the Goddess Maṇimekhalā. There are references to her in the *Jātaka Tales*, according to which² she was a goodess who presided over the ocean where she was placed by the Cātummahārājikā to protect virtuous people who might suffer shipwreck. The *Saddharmālaṃkāra* (15th c.) also makes a reference to her³. In the *Rājāvaliya* (18th c.), Vihāra-mahā-dēvī, the mother of Dīṭṭhagāmaṇi Abhaya, is said to have reached Māgama in the Southern Province of Ceylon by sea, when she was offered as a sacrifice to the Goddess of the Sea. The text says⁴ that the boat in which she was placed, was carried in the southern direction by winds controlled by Maṇimekhalā of the Sea.

Sinhalese verse compositions which show an indirect relationship to the story of *Maṇimekalai* are *Vayanti mālaya*, *Pattini-sāhalla* and *Pālaṅga sāhalla*, works⁵ of about the 18th century. *Vayanti-mālaya* presents in glowing poetical terms the dances of Vayanti (Mādhavī), the lady-love of Pālaṅga (Kovalan). These poems are probably adaptations of some popular poems in Tamil based on the two epics. Another possibility is that their material was drawn from Sinhalese legendary sources. This becomes evident when one takes into consideration the references to the Buddhist God Sakra at intervals. The *Vayanti-mālaya* commences⁷ with stanzas composed in adoration of the

1. K. A. Nilakanta Sastri, *The Culture and History of the Tamils*, Calcutta, 1964, p. 131; M.D. Raghavan, *Tamil Culture in Ceylon*, Colombo, 1971, pp. 11-15; *Ceylon Literary Register* (3rd series), Vol. I. No. 1. (1931), pp. 37-38.

2. *Bulsarana*, ed. W. Sorata Thero, Colombo, 1966, p. 63

3. *Jātaka Tales*, ed. Fausboll, iv, 17; vi, 35.

4. *Saddharmālaṃkāra*, ed. Sarananda Tero, 1931, p. 254

5. *Rajavaliya*, ed. W. Pemananda Thero, Colombo, 1959, p. 31.

6. C.E. Godakumbure, *Sinhalese Literature (S. Litt)*, Colombo, 1955, p. 281

7. *Vayanti-mālaya*, ed. M.P. Karunatilaka, 1949, vv. 1-3, 13.

Buddha, Dhamma and the Samgha. The *Pattini Sāhalla*, as it⁸ comes to a close, mentions Pattini (Kaṇṇaki) as one aspiring for Buddhahood and residing in Tuṣita heaven. This statement is in agreement with Sinhalese folklore which speaks of Pattini-Ammā being seated on the point of a needle placed in Tuṣita heaven and doing penance to obtain manhood as well as Buddhahood. Too numerous to mention⁹ are the Sinhalese folk songs which have been composed in her honour.

Adaptations of Tamil works into Sinhalese became fairly common during the period of the kings of Kandy. Kirimāṭiyāvē, a poet who flourished about the 17th century, composed¹⁰ the *Vetālan-kathāva* (*Vēḷan-kāva*) with the aid of a Tamil translation of *Vetāla-pañcaviṃśatikā* (Sanskrit). The theme is Hinduistic in character, a series of twenty-five tales narrated to Pārvatī by Śiva. About this period, Buddhism in Ceylon had fallen to such a low ebb that Hindu deities were regarded as forming part of the Buddhist pantheon. It was perhaps the view of the writer of the poem that in narrating a Hindu tale, he was dealing also with a Buddhist theme. *Māha-padaraṅga-jātaka*, is a poem containing 1514 stanzas having¹¹ as its theme the story of King Dharmmabuddhi, the Bodhisattva. This tale has no connection with the *Jātaka Tales* and is obviously a Hindu story with a Buddhist colouring in it. The author of the poem was a Buddhist monk from Kobbekaduva. In the poem it is stated that the story was drawn from a Tamil work. The poet does not specify his immediate source but there is no doubt that it was a Tamil version of the *Mahābhārata*. It is not necessary to go into details but suffice to say that it is the longest poem so far published in Sinhalese and that it is a Hindu theme appearing in a Buddhist garb. There are several other works in Sinhalese which are known to be translations or adaptations from Tamil sources but all of them do not contain Buddhist themes. *Harīścandra-kathā-kāvya* (18th c.) by a poet named Dōdamvala, has¹² as its theme the story of the truthful king, Harīścandra. The purpose of the writer of the poem was to present to the average reader in unsophisticated style, virtues of the Bodhisattva. Obviously the Tamil work (which is not named) has had as its source a Sanskrit poem, probably Buddhist in character. Sanskrit

8. *Pattini-sāhalla*, ed. H.D.D. Gunasekara, 1959, vv. 127, 138, 140

9. *J.C.B.R.A.S.*, Vol. 28. No. 73. 1920 "Ceremonial songs of the Sinhalese", W.A. De Silva.

10. Ed. P. Cooray, Colombo, 1871.

11. Ed. D.R. Seneviratne, 1929.

12. *S. Litt.*, p. 287.

works dealing with Buddhist themes, such as the *Jātakamālā*, contain stories which have not found their way into the *Jātaka Tales* of the Pali *Khuddaka Nikāya*. Translations from Sanskrit into Tamil were undoubtedly a result of the spread of Buddhism into South India in the early centuries of the Christian era.

THE KUPPUSWAMI SASTRI RESEARCH INSTITUTE

12—2—1971

'Man's Search for Good Life' was the subject of a lecture by Prof. Scott Nearing, U.S. at the Institute's premises.

Prof. Nearing, deeply moved by the gulf between the elite and the industrial and farm workers, devoted himself through lectures and other activities to the promotion of social justice. Consequently he lost his post as a teacher at the Universities where he was employed for some time. A vegetarian and a pacifist, Prof. Nearing later settled down in a farm in the countryside, in a self-built house, growing his own food. Among his works are: 'A Great Madness', 'The Twilight of Empire: War', 'Economics for the Power Age', 'Man's Search for the Good Life', 'Freedom, Promise and Menace' and 'Conscience of a Radical'.

17—2—1971

Dr. Samyukta Gupta, Lecturer in Indian Religion and Philosophy, University of Utrecht, Holland spoke on the 'Concept of Bhakti in Madhusūdana Sarasvatī'. At the end of the lecture there was a discussion on the position of Bhakti in Advaita.

2—10—1971

Dr. Ludwig Sternbach, of U.N.O., New York, who is bringing out a very large collection of *Subhāṣitas*, spoke on 'Subhāṣitasamgrahas and their Importance.' From his talk, it was seen that he took Subhāṣita in its widest sense as any striking verse.

26—10—1971

Svāmi Gaṅgeśvarānanda visited the Institute and was accorded a reception by a large gathering of Sanskritists.

Dr. V. Raghavan, introducing the Svamiji, said he was a distinguished Sannyāsin of the Udāsīna Sampradāya, that despite his blindness from childhood, he had gained a miraculous mastery of Veda and Vedānta, had established āśramas all over North India and had a great following.

The Svamiji then spoke in fluent and chaste Sanskrit on the Vedas and their interpretation and on some of the fundamental aspects of Hindu religion and thought, quoting from numerous texts.



Swami Gangesvarananda and Dr. V. Raghavan at the pratiṣṭhā of
'Veda Bhagavān' at the K.S.R.I. premises.



Swami Sri Gangesvarananda doing the pratiṣṭhā of 'Veda Bhagavān' at the K.S.R.I. premises.
Sri K. Chandrasekharan, Secretary, Sanskrit College, is being shown
the one volume edition of the Samhitās.

5—3—1972

INSTALLATION OF 'VEDA BHAGAVAN'

Swāmi Gaṅgeśvarānanda visited the K.S.R.I. again and performed the *Pratiṣṭhā* of the one-volume large-size edition of the 'Veda Bhagavān' for worship and veneration, at the Institute premises, at a joint meeting of the K. S. R. Institute, Sanskrit College, Samskrita Academy, Sanskrit Education Society and Samskrita Ranga. The Svamiji had prepared a limited number of copies of all the four Vedas in one volume and in bold type at an enormous cost and had been touring India and establishing the Veda Bhagavān at important centres. The Svamiji, speaking in Sanskrit, explained the basic importance of the Vedas.

It may be mentioned that it was due to the benign influence of the Svamiji that the improvement and enlargement of the Institute's premises was undertaken by a devotee of his, Sri Paramanand.

11—4—1972

26th FOUNDATION DAY

The Twenty-sixth Foundation Day of the K. S. R. I. was celebrated on 11th April, 1972 at the Institute premises. The Foundation Day Address was delivered by Prof. Myles Dillon, Institute of Advanced Study, Dublin, Ireland, who spoke on 'Sanskrit and Keltic'.

Prof. Dillon had come to India on a Fellowship of the Simla Institute and attended the First International Sanskrit Conference in Delhi at the end of March, 1972. Some time after his visit to Madras and return to his home in Dublin, the distinguished scholar passed away. His death is a great loss to I.E. linguistics and Sanskrit.

15—8—1972

INDEPENDENCE DAY

In connection with the celebration of the Silver Jubilee of Indian Independence and under instructions from the Ministry of Education, the K. S. R. Institute, along with the Sanskrit College, Samskrit Academy, Sanskrit Education Society and Samskrita Ranga held a *Kavitā Sammelana* and an oratorical competition in Sanskrit on Tuesday, the 15th August, 1972. The subject for both was *Svatantra Bhāratam Samskritam ca*. The Oratorical Competition was open to students of all the Colleges and Schools and all Sanskrit scholars were invited to take part in the 'Kavitā Vāchanam'.

Justice P. Ramakrishnan presided.

24—8—1972

THE SANSKRIT DAY

Jointly with the Madras Sanskrit College, Sanskrit Academy, Samskrita Ranga, Sanskrit Education Society, and Savitri Ammal Oriental High School, the K. S. R. Institute celebrated at its premises on 24th August, 1972, the Sanskrit Day according to the circular of the Ministry of Education, Government of India. H. H. Sri Andavan Swamigal presided and speaking in Sanskrit, he exhorted the people to devote at least a small part of every day to study Sanskrit and to teach that language to the children at home. Sri T. V. Viswanatha Aiyar welcomed the large gathering. Pandit V. Jagadisvara Sastrigal, who was honoured by H. H. Sri Sankaracharya of Kanchi Kamakoti Peetha, was felicitated on the occasion. Messrs P. S. Davis of the Loyola College, Madras, K. Kamimura of Tokyo University and N. Watase of Kyoto University spoke on the Universal appeal and world-wide interest of Sanskrit.

Two new publications of the Sanskrit Education Society, Madras, 'Sanskrit: Essays on the Value of the Language and Literature' by Dr. V. Raghavan and a new edition of Nilakanṭhaviṇyaśaṅkara of Nilakanṭha Dīkṣita were introduced by Sri P. Tirugnana-sambandan, Registrar, University of Madras and were released by H. H. Sri Andavan Swamigal. In his concluding remarks Sri K. Chandrasekharan thanked H. H. and other participants.

BOOK-REVIEWS

THE CONCEPT OF CULTURE. By Dr. V. Raghavan with a Foreword by Prof. Arnold Toynbee. Transaction 41, The Indian Institute of World Culture, Bangalore-4. 1971. Rs. 2.

Dr. Raghavan, the doyen of Sanskrit studies, has, besides his specialised studies in Alamkāra Śāstra and his work in different branches of Indology and the arts, not lost sight of the spiritual core and cultural bearings of Indian thought. His contribution to Indian thought and Hinduism is remarkable and plenty. He has sustained and raised our drooping faith in the values and verities of Indian Heritage in his books *The Indian Heritage*, *The Great Integrators: Saint-Singers of India* (Patel Lectures) and the long splendid Introduction to the *Spiritual Heritage of Tyagaraja*, not to speak of several papers on religious themes. Four decades ago he gave us a fine volume of *Prayers, Praises and Psalms* with a foreword from Mahatma Gandhi.

It is on this background that we receive one of his latest, which gives us the harvest of his reflections, arising from his massive scholarship and deep spiritual earnestness, namely, the definition, nature and function of culture. The *Concept of Culture* is published by the Indian Institute of World Culture, Bangalore, who brought out earlier the Professor's four works including the *Indian Heritage*. The cultural associations of the term *Ārya* is well brought out with its authentic contexts and documentation. The traits of a cultured man are traced from the great writings of the world. In twelve neat sections, the author examines the components of culture as described in these writings and on the Indian side, the two epics, Manu, Sanskrit poetry and drama and other literature. What makes the exposition and treatment valuable is the relevance it has to our times, which is evident in the collateral reading of contemporary Western writers which the author brings to bear on this vast subject. We get a compendious account of the characteristics of Indian culture, its integral nature, its harmony of the fourfold aspirations of man and the descriptions of the different virtues, especially *Dharma* and its ramification. One feels admiringly transfixed at this golden word *Dharma* which carries the wisdom of ages and sages. Our author highlights the different aspects of *Dharma* from many unknown sources and rare *ślokas* with an unbounded erudition and an uncanny eye for the gem and gold. The unity in diversity of Indian culture, its sense of balance and vitality through its various manifestations, are well brought out. In short, Indian

culture aims at a civilization which is 'naturally productive, socially just, and aesthetically beautiful, and spiritually integral'. The slim volume is the best introduction to culture in general, and to Hindu thought in particular. But the chief aim of the work is to demonstrate how behind all the historical and geographical expressions of culture, there is but one universal and timeless culture and how this universal aspect comes out when we study the concept in depth as well as in breadth. The book carries a very useful Bibliography and an illuminating Foreword by the distinguished philosopher of history, Arnold Toynbee. A highly satisfying book on a sublime theme.

P. NAGARAJA RAO

SANSKRIT DRAMAS OF THE TWENTIETH CENTURY-
Volume I. By Dr. (Mrs.) Usha Satyavrat. Meharchand
Lachhmandas, Delhi, 1971. 444 Pages. Rs. 65.

The continuity of Sanskrit writing upto the present times and the variety and new tendencies in the writings of 19th-20th century have been dealt with at length and more than once by Dr. V. Raghavan. 'Na cāpi kāvyam navam ityavadyam', said Kālidāsa. Here is Dr. Usha Satyavrat's Thesis on the 20th Century Sanskrit Dramas, which deals in detail with 52 dramas of 18 writers, collected by her upto 1965 for her Doctoral dissertation at the University of Delhi. As this is a growing subject and as the author could not present the material on all the dramas she had collected in 1965, she has planned to bring out further volumes on the subject.

The plays are divided here, subjectwise, into seven groups—Biographical (11), Historical (9), Humorous (4), Mythological (17), Political (2), Social (5) and Miscellaneous (3). 'Ānandarādhā' of J. B. Chaudhuri on Rādhā-Kṛṣṇa episode should have been brought under Mythological rather than under Biographical as is done by the author. Each play is first summarised and then critically estimated with apt quotations from the originals. The author is no doubt enamoured of her subject of treatment but this does not stand in the way of her proper assessment of the individual plays. However the treatment seems to be too elaborate.

The modern Sanskrit drama, as the author has shown, does exhibit some new trends, like the non-usage of Prakrits, introduction of songs and operatic style and division of acts into scenes. Radio plays have come into being. Dr. V. Raghavan has written a parody 'Pratāparudravijayaḥ', has introduced allegory in the framework of his Prahāsana 'Vimukti' and the playlet 'Kāmaśuddhi' has symbolic characters and Sri Y. Mahalinga Sastri has also struck new ground in his Bhāṣa 'Markaṭamārdalika'. These features have however not altered the time-honoured setting and mould of Sanskrit dramas.

A large number of the plays presented here are stageworthy and have also been actually staged by associations like the Prācyavāṇī of Calcutta, the Brāhmaṇa Sabhā of Bombay and the Samskrita Ranga of Madras, or presented on the All India Radio. However, a few like J. B. Chaudhuri's 'Vimalayatīndram' (in 17 acts) and Medhāvratā's 'Prakṛtisaundaryam' (a poetical drama) would appear to be mere literary exercises.

S. S. JANAKI

SANSKRIT LITERATURE OF KERALA-INDEX OF AUTHORS
WITH THEIR WORKS. By Sri E. Easwaran Nampoothiry,
Trivandrum, 1972. Rs. 15.

Kerala's contribution to Sanskrit Literature is varied, rich, continuous and continuing. Much of this output lies hidden in manuscripts, catalogued and uncatalogued, preserved throughout Kerala. All this vast literary activity has been dealt with by Ullur S. Paramesvara Iyer in his *Keralasāhityacaritra* (5 Volumes) and by Vaṭṭakumkūr Rajaraja Varma in his *Keralīyasamskr̥tasāhityacaritra* (5 Volumes). Dr. K. K. Raja subsequently worked on the same topic more critically in his Doctoral dissertation *Contribution of Kerala to Sanskrit Literature* (Madras, 1958) in English but his account was restricted to *belles lettres*. The present work is full in its coverage but is only an Index of Authors and their writings ; even so it is welcome.

The compiler Sri K. Easwaran Nampoothiry, Lecturer in Sanskrit, University of Kerala, has carefully waded through the published Descriptive Catalogues and Alphabetical Indexes of Sanskrit Manuscripts in Kerala and Tamilnad., as also the works on the subject by his predecessors. He has presented 522 Authors; under each author his date and works, published and unpublished, with the relevant details, are given. The longest entry is Śaṅkarācārya (Pp. 110-4), under which the author's works have been classified under four heads, Bhāṣyas, Mūlagranthas on Vedānta, Stotras, and Tantras. Rāmaśarma (author of *Acyuṭottara* and referred to by Bhāmaha) and Śaṅkara Pūjyapāda Yati (com. on *Bhaṭṭikāvya*) have been included in the Index, although the basis of this is not clear. 234 anonymous works also are appended in the end.

S. S. JANAKI

INVOCATORY VERSES FROM INSCRIPTIONS, Volumes I, II.
By S. N. Rajaguru, Bhubaneswar, 1971, 1973. Pp. 188, 258.
Rs. 7.50 each.

Although Indian Epigraphy is a rich source for the knowledge of the history, religion, social conditions etc., of the country,

it has not yet been fully utilised. It has also a place in the history of Sanskrit poetry, as brought out by Dr. V. Raghavan in his 'Sanskrit and Epigraphy' (See pp. 67-76 of his Collection entitled *Sanskrit: Essays on the Value of the Language and Literature*). It is gratifying therefore that Sri S. N. Rajaguru has collected the Sanskrit invocatory verses in the published inscriptions found all over India from the 3rd to the 18th centuries A.D. and has been able to bring out two Volumes of his collection. A third volume is to come out shortly.

In this 'Stotrāvali', the selections are arranged according to the Deities invoked. Vol. I is devoted to verses on Viṣṇu and his ten avatāras in 247 inscriptions, and Vol. II to those on Śiva, Devī and Gaṇeśa as found in 284 inscriptions. The verses are given in the chronological order with the relevant details on the content and style, taken from the editors of the various inscriptions. In some cases the compiler himself has added notes. He has also written on the history of Vaiṣṇavism, Śaivism and Śāktism. In all, this would be helpful to students of Indian religions, Iconography and Sanskrit literature.

As one reads through the Viṣṇu-verses, one sees the impress on them of *Pārāyaṇa* literature, the *Puruṣa Sūkta*, *Bhagavad Gītā*, *Viṣṇu-shaśranāma*, *Kṛṣṇakarnāmṛta* etc. So also that of *Devībhāgavata* and *Mahābhāgavata* on the Devī-verses. As in the *Gītāgovinda*, all the ten incarnations are described in a 12th century Ajmere Inscription (Vol I, pp. 29-33 in 35 verses). It is interesting that the forms of Varāha, Vāmana, Nṛsimha and Kṛṣṇa alone find expression in the inscriptions from the 5th Century A. D. . The other incarnations appear only after the 12th Century A. D. Kālidāsa's expressions are echoed in many verses and his *Maṅgalācaraṇa* in *Sākuntala* (Yā Sṛṣṭiḥ etc.) is found in a 14th century record. Bāṇa's *Harṣacarita*-verse Namastuṅga etc., has had the greatest appeal to inscriptional writers, specially from Karnataka, for, it is found in more than sixty records. Kumārila Bhaṭṭa's invocatory verse 'Viśuddhajñānadehāya' etc., and that found in *Hanumannāṭaka* 'Kalyāṇānām nidānam' etc., too occur (Vol. II, p. 47; Vol. I, p. 115). Rarely parallellisms are found also with the works of Daṇḍin and Māgha and even citation-verses in *Alaṅkāra* treatises, *Kāvyaṭīkā*, *Sāhityadarpaṇa* and *Rasakalpadruma*. The entire *Halāyudha Stotra* in 62 verses is inscribed at the Amareśvara temple on the Narmadā (dated 1063 A.D.). A similar full Stotra *Hanumadvimśati* in a Kāñcīpuram inscription has been edited by Dr. V. Raghavan and G. Harihara Sastri, in J. O. R. XVIII. 1948, pp. 37-8.

Although the verses are benedictory, yet they are of literary worth. Various metres have been used by their authors, including some rare ones (Vol. II. pp. 6, 18). The *Śabdālaṅkāras*, *Anuprāsa*,

and *Yamaka*-varieties are met with frequently. Next comes the figure *śleṣa* and in the *Śrīśvara Stotra* (Vol. II. pp. 24-6) of 19 verses both Śiva and Pārvaṭī are invoked simultaneously. Besides Upamā and Rūpaka, other figures like Vakrokti and Virodha too are made use of.

In spite of the financial assistance from Government, the get-up of the two Volumes is unfortunately very poor.

S. S. JANAKI

CONTRIBUTION OF ANDHRA TO SANSKRIT. By Dr. P. Sriramamurti, Andhra University, Waltair, 1972. Rs. 15.

The volume under review is the Thesis submitted by the author to the Andhra University for the Ph.D. Degree. Dr. V. Raghavan, under whose able guidance the author worked, has given his valuable Foreword to this work.

The contribution of Andhras to Sanskrit has been valuable both in terms of quality and quantity. However, the scope of the present work is limited to the fields of poetry, drama, poetics, dramaturgy, music and lexicography. Contribution to different schools of philosophy and technical sciences has been omitted. Epigraphical data have also been studied with advantage by the author. The Andhras have been contributing to the efflorescence of Sanskrit almost continuously since the pre-Christian era. Their remarkable work in the field of Veda and Kāvya is a matter of pride. The development of Praśasti as a branch of poetic composition, Historical Kāvyaś, Alaṃkāras, Lyric poetry, Logic and Advaita Vedānta are significant features of their contributions. The author has, in eleven chapters, presented these aspects in an easy and interesting manner. He has studied these contributions as falling under the patronage of the Kakatiya, Reddi, Velama and Raya rulers of Andhra Deśa. The contribution of Andhras during the regime of the Nayaks of Madurai has also been studied in a separate chapter. Above all, the richness and range of the contribution of the Telugus are evident by the towering personalities of Sāyaṇa-Mādhava brothers in the field of Vedas, of Vidyānātha and Jagannātha in Alaṃkāra and Kāvya, of Vidyāraṇya in Advaita Vedānta, of Annambhaṭṭa in Tarka and of Mallīrātha in Kāvya-vyākhyānas.

The author, Dr. Sriramamurthy, has done well in bringing out these aspects with a historical outlook. Though limited in its scope, this work is a welcome addition to the literature dealing with individual contributions of different parts of our country to Sanskrit.

M. NARASIMHACHARY

RELIGION IN ANDHRA. By Dr. B. S. L. Hanumantha Rao. Brodiepet, Guntur, 1973. Rs. 25.

This work studies comprehensively and historically the religious developments in the Andhra region from the earliest times upto the fall of the Kakatiyas in the 14th century A.D., which coincided with the advent of the Mughals. As claimed by the author himself, this work may be considered to be the first of its kind.

It is in four Books. The first Book traces the history of the early religions in Andhra like Animism and Totemism, and the gradual development and spread of Vedism and Brahmanism. An account of the land, its people and history is also found in this part. The second Book, the most well-written one, deals with the rise, spread and fall of Buddhism, as also with its early schools. Buddhism in Andhra, as shown by the author, was a popular movement to which every common man, including artisan and trader, was a votary. In Book III, the rise, spread and decline of Jainism have been covered. The Jaina movement was encouraged by the common man as also the rulers of the land. The fourth Book studies Hinduism under aspects such as Vedic Ritualism, Puranic Theism, Devotionalism and Saivism and Vaishnavism, along with other religious sects.

A number of Appendices including Illustrations are also given and these add to the merit of the work. In a number of cases, the author has drawn upon fresh materials with care and precision. Dr. Hanumantha Rao has done commendable work in the pages of this volume. His accounts are authoritative and his conclusions are convincing and unprejudiced. As observed by himself, accounts of different religious leaders and their institutions are omitted from this volume for want of space. It is fervently hoped that the author, with his equipment will, take these up and complete the picture of Religion in Andhra.

M. NARASIMHACHARY

RTU IN SANSKRIT LITERATURE. By Dr. V. Raghavan. (Sārādīya Jñāna Mahotsava Lecture Series-5). pp. xviii, 196. Shri Lāl Bahādur Shāstrī Kendriya Sanskrit Vidyāpeetha, Delhi, 1972.

In this Series of lectures, delivered in Delhi in March, 1970, Dr. Raghavan describes how the theme of the Seasons has been variously treated in Sanskrit literature, from the earliest hymns of the *R̥gveda* up to such poems as the seventeenth-century *Sivalīlārnava* of Nilakaṇṭha Dīkṣita.

Already in the Vedic period certain features in the literary handling of the Seasons are established, which are to become characteristic

in the later *Kāvya* literature. This is most clearly illustrated by the opening *prapāṭhaka* of the *Taittirīya Aranyaka*, whose text is reproduced here with translation.

From the Vedas Dr. Raghavan turns to the Itihāsas, and more particularly to the *Rāmāyaṇa*, whose whole texture is so deeply imbued with Nature that mention of the Seasons occurs naturally and frequently throughout the whole work (but in most extended form in the description of Spring, Rains and Autumn in the *Kiṣkindhā Kāṇḍa*). The author emphasizes the "close integration and identification of Sanskrit poetry with Nature, and goes on to say that "in this respect it is unlike Greek poetry, or even other early European poetry" (p. 9). This needs some modification in the light of early Celtic poetry, where Nature's presence is always felt and often minutely described.

A brief survey of the purāṇic material, where the treatment of the *ṛtu*-theme is, as one would expect, spiritually or didactically orientated, and of the medical works together with *Kāma* and *Artha śāstras*, leads to "*Ṛtu in Kālidāsa*".

In the long discussion of the *Ṛtusamhāra* (which, appropriately, is one of the most interesting sections of the book), the author provides evidence in favour of its attribution to Kālidāsa, *not* by having recourse to those external "proofs" of doubtful relevance so dear to historians of Sanskrit literature, but by a close scrutiny of stylistic affinities between this and the undisputed works of Kālidāsa. Peculiarities of phrase and image that achieve their perfected form in his later works, can be seen here "in embryo". The number of instances adduced is telling. Moreover, the whole poem is treated with a sympathy and enthusiasm which should win over those who have hitherto dismissed it as 'minor' and insignificant (though they may not follow the author (p. 55) in granting it superiority to the pastoral poems of Theocritus and Virgil). The remainder of Kālidāsa's works are then 'combed through', as are such *kāvya*s of the classical period as can contribute to the theme in hand. Prominent among these is the lovely description of Autumn in canto IV of the *Kirātārjunīyam*, and the subtle use made of Seasonal imagery in the plays *Mṛchhakaṭika*, *Mudrārākṣasa*, *Ratnāvalī* and *Priyadarśikā*. All these discussions are enlivened by a wealth of incidental references and explanations which, like the ease with which the author marshals his widely-scattered materials, bespeaks long and deep acquaintance with his subject in all its ramifications.

Further chapters deal with *ṛtu* in poetics, dramaturgy, prose and campū works, as well as in poems of the mediaeval period and later. The chapter "*Ṛtu-descriptions as known from Anthologies*" is itself

an anthology of great charm and interest. Here, as elsewhere, the translations which accompany the numerous quotations make the book of interest to students of literature in general, not only to Sanskritists. Descending to details : the more important omissions and corrections have been noticed on the Errata page, but there is some printers' muddle in the numbering of chapters, and the reference on p. 78 line 38 is, of course, to canto XI, not IX, of *Śiṣupālavadha*. Mention should be made of the valuable 22-page index of *ṛtu*-verses found in anthologies (other than those quoted in the course of the lectures), and of the very complete and helpful indexes to the book itself, which, as can be seen, is something more than the mere transcript of three lectures.

PETER KHOROCHE
(SOAS, London).

LOVE OF GOD ACCORDING TO SAIVA SIDDHANTA. By
Dr. Mariasusai Dhavamony (Gregorian University, Rome).
Oxford Clarendon Press. £4.20 (84 Sh.) net. U.K. only.
pp. xvi, 402.

Professor Mariasusai Dhavamony first wrote this work as a dissertation for the Degree of D. Phil. in the University of Oxford, under the guidance of Professor R. C. Zaehner. It was revised for publication in the light of criticism and advice given by Professor Thomas Burrow and Dr. Geoffrey Parrinder.

Professor Dhavamony has divided this work into five parts. The first part deals with the Etymology and Semantics of *bhakti*, analysing the terms, *bhakti*, *anpu* and *bhaj* from various angles. The second part deals with the historical development of *bhakti* mainly with reference to Sanskrit sources, such as the *Vedas*, the *Upaniṣads*, the *Mahābhārata*, the *Bhagavad Gītā*, the *Bhakti Sūtras* of Śaṅḍilya and Nārada, the *Īṣvara Gītā* and the *Āgamas*. It has also sections on the *Bhāgavata* cult in North India and *bhakti* in South India. The origins of *Saivism* are discussed with reference to the *Āryan Rudra-Siva* and *Dravidian Siva*. The *Tolkappiyam*, the *Saṅgam* classics, the *Cilappatikāram*, the *Maṇimekalai* and the *Tirukkural* are dealt with as early Tamil sources of *Saivism*. Thus the ground is prepared in the first two parts for an analysis of Tamil *Saivite* mystical texts, the *Tirumukōṛruppāḍai*, the *Tirumantiram*, the *Tevāram* and the *Tiruvācakam* under appropriate headings. The fourth part is an analysis of the fourteen *Siddhānta* (or *Meykaṇḍa*) *śāstras*. We have here for the first time, excerpts from the less well-known works, in addition to the well-known *Sivajñānabodham*, *Siddhiyār* and *Sivaprakāśam* under the headings relevant to the main theme of the work. The fifth and final part is entitled 'Synthesis of the Doctrine of *Bhakti*'. There is a select

bibliography which will be very helpful for further study of *Saiva Siddhānta*.

We have in this book, for the first time in English, a very wide coverage of Śaivite literature, both Sanskrit and Tamil. Scholars not already acquainted with this literature will find this work very useful, especially as it gives a fair and faithful account of Śaivism, drawing upon source books. The author says in the Preface: 'In order to avoid the risk of imposing Christian or Western ideas upon Śaivism, I have allowed the texts to speak for themselves and have attempted to interpret them in the light of Śaivism itself'. As one goes through the book, one feels that the author has kept this aim in view and has succeeded in giving an objective treatment of the subject. He has done a real service by calling attention to the treasures contained in the literature surveyed in his work. He deplores the neglect of the *Iṣvara Gītā*, which contains valuable matter with respect to Śaivite theism and *bhakti*. This book is a valuable and welcome addition to the meagre literature on Śaivism in English.

V. A. DEVAENAPATI

GANGA UND YAMUNA. ZUR SYMBOLISCHEN BEDENTUNG DER FLUSSUÖTTINEN AN INDISCHEN TEMPELN. H. VON Stietencron. Freiburger Beiträge Zur Indologie, Band 5. pp. x, 162, frontispiece and folding chart. Otto Harrassowitz, Wiesbaden. 1972. DM 48.00.

This monograph complements that of Mme. O. Vienneot "Les divinités fluviales Gaṅgā et Yamunā aux portes des sanctuaires de l'Inde" which appeared in 1964. Whereas the earlier work was confined to the strictly art-historical aspects of the Gaṅgā-Yamunā motif, von Stietencron is concerned with its religious and symbolic significance.

Various explanations have been given for the representation of the river-deities Gaṅgā and Yamunā on either side of temple gateways from the 5th cent. onwards. The interpretation, favoured by Vienneot (*op. cit.*, p. 106) and others, of Gaṅgā and Yamunā as symbols of the Gupta empire, or as tutelary deities of the Gupta family, is examined by von Stietencron and found unsatisfactory both from chronological and geographical viewpoints. Besides, J. Ph. Vogel (*Études Asiatiques* II, 1925. pp. 385-402) had earlier shown that the specific representation of Gaṅgā and Yamunā is only the culmination of a long iconographic development, with its origin in the *vrkṣadevatā* or *śālabhūjikā* of Buddhist monuments. Thus the attempts to explain the motif in purely historical or political terms are inherently unsound. On a different level the two figures

have been variously understood as symbols of purity and good fortune, which, given their position at the entrance to the temple, and their nature as river-deities, is certainly plausible. But, von Stietencron argues, such explanations fall short of the whole truth, and the symbolism of the figures is at once deeper and more diverse than one might think.

The author first discusses the mythology associated with each of the two rivers, then the traditional identification of the temple with the divine body (*puruṣa*). On these considerations he bases his main thesis, namely that Gaṅgā and Yamunā are respectively the *idā* and *piṅgalā* of the temple-body (and, incidentally, that the East-West axis of the temple, corresponding to the *suṣumṇā nāḍī*, is to be identified with the river Sarasvatī—the three rivers forming the *trivenī*).

Although we possess texts in which correspondences between parts of the temple and parts of the body are established, and in which even the six yogic *cakra*-s find their architectural counterparts, nowhere is there specific mention of the *nāḍī*s in this context. Von Stietencron has therefore to assume that the identification of Gaṅgā and Yamunā with *idā* and *piṅgalā* was esoteric. The textual support he can adduce for this identification is : (i) that the doorpost-sockets (*stambhapīṭha*) of temples are said to correspond to the nostrils, which are, after all, the end points of *idā* and *piṅgalā* ; (ii) that in Tāntric texts (see p. 104) *idā* and *piṅgalā* are explicitly connected with Gaṅgā and Yamunā ; and (iii) that Gaṅgā is associated with the moon, as is the *idā nāḍī*, Yamunā with the Sun, as is the *piṅgalā nāḍī*. The author further claims that a re-appraisal of the iconographical evolution of the two figures in the light of this esoteric equivalence will make ordered sense of the successive stages of that evolution, whereas previously these had seemed arbitrary. Here his arguments may seem more ingenious than persuasive. However, the central thesis of the book is plausible, and may indeed be familiar to some readers.

Mention should be made of the English summary which is provided at the end of the book. It is both detailed and reliable.

PETER KHOROCHÉ

A HISTORY OF SANSKRIT LITERATURE. A. Berriedale Keith. pp. xxxvi, 575. Oxford University Press, Delhi, 1973. Rs. 35.

Students especially will be grateful for this reasonably priced reprint of a basic work of reference, which has for many years been hard to obtain. To Sanskritists the book needs no introduction.

That it remains the standard one-volume work on Classical Sanskrit Literature, after the lapse of over fifty years, is at once a tribute to the author's learning and a reproach to succeeding generations of Sanskritists, who have not as yet made good its shortcomings. Its deficiency in insight and enthusiasm is commonly deplored, but more serious is the fact that it no longer gives a balanced or adequate account of the subject. Sanskrit studies have not stood still over the past fifty years, in spite of the dwindling support given to them by governments and educational authorities. Many works have been re-discovered, and in the West, the narrowly philological bias and the straight-jacket of critical values based solely on the Classical canon have given way to a more sympathetic, more discerning study of Sanskrit Literature within the wider framework of ancient Indian culture as a whole. It is time that these advances should be reflected in a new account of the literature. Indeed, in evaluating the book, one is reminded of André Gide who, when asked whom he thought was the greatest French poet, retorted : " Victor Hugo alas !" However, these strictures are in no way intended to deny the book's continuing usefulness.

The production of the volume is of the high standard one expects from the Oxford University Press, and the original, unaltered text is clearly reproduced by the offset process, thus obviating any printing errors.

PETER KHOROCHE
(SOAS., LONDON).

THE HATHIGUMPHA INSCRIPTION OF KHARAVELA AND
THE BHABRU EDICT OF ASOKA. By Dr. Shashi Kant, Prints
India, Delhi, Rs. 30/-.

The Hathigumpha inscription of Kharavela, inscribed on a rock near Bhubaneshwar, is one of the most valuable records of Indian antiquity. It is an unusual epigraph in that, displaying a sense of history all too rare in Indian inscriptional literature, it provides the dates of some earlier events, and records incidents in Kharavela's reign from year to year.

But it is also one of the most difficult epigraphs to decipher and interpret. If, as Dr. Shashi Kant argues in this book, it was inscribed in circa 172 B.C., it has been for more than two thousand years exposed to the effects of nature. It bristles with editorial problems. In what era are its dates mentioned ? How are the kings and incidents it names to be identified ? The inscription also happens to be important in Jaina canonical history, and this raises a few questions.

Dr. Sashi Kant's monograph is a lucidly argued and fairly presented attempt to set out the problems and to find the answers. He differs from many of his illustrious predecessors, Barua, for example, or Jayaswal and Banerjee, and a few of his identifications may not be generally accepted. It should, however, be recognised that he pleads his case with an air of authority.

Nothing is more probable than that Kharavela, a pious Jaina, should have dated the events in his epigraph in the Mahavira era which it is believed, began on the day of the "nirvāṇa" of Mahavira, October 15, 527 B.C. If this view is justified, it follows that the "Tamila confederacy" which King Kharavela broke "for the well-being of his realm", must have been formed in 414 B.C. and that the Tanasuliyavata canal must have been opened by a Nanda King ten years earlier.

It so happens that the Tamil Sangam poems refer to the Nandas. There is an old tradition of the south's contacts with them, though these might be less intense than those with their successors, the Mauryas, of whom Bindusara is said to have invaded the region. Dr. Sashi Kant suggests that Mahapadma Nanda, after conquering Kalinga and taking away an image of Jina in 424 B.C., marched southwards and conquered the Tamil kingdoms. These then decided to form a confederacy which lasted until Kharavela "broke" it in the eleventh year of his reign.

A little to the north, in the Andhra region, the Kalinga monarch marched to the banks of the Krishnaveni with a "multitudinous army" and "struck terror" into the people of the capital of the Asikas. A few years later he went south in what is curiously called a "slow procession" and caused Pithunda, "the abode of the Ava kings", to be subjected to the indignity of being ploughed with ass-driven furrows. In the identification of these place-names there is scope for differences of opinion. Dr. Sashi Kant suggests that the Krishnaveni is the Wainganga. It is simpler and more natural to identify it with the Krishna, particularly in the light of the Guntupalle inscription.

Kharavela's impact on north Indian politics was more profound. He humbled the Magadha king, Bahasatimita, and captured Mathura. Then he made another expedition to the south, defeating the Pandyas. There is a suggestion that this war involved the navy too, a tantalising hint of the sea-going prowess of the ancient Indians.

The Hathigumpha epigraph is also important in Jaina theological history. Dr. Sashi Kant seems to break new ground in explaining

its significance. Certainly, this aspect, added to the others, justifies his great enthusiasm for Kharavela's inscription.

The only connecting link between the Hathigumpha epigraph and the Bhabru inscription of Asoka, also studied in this book, is that each is significant in the canonical history of its religion, Buddhism in the case of Bhabru. The Bhabru edict mentions many Buddhist scriptures, the identification of which has caused some difficulties.

Dr. Sashi Kant suggests many identifications of the sacred texts mentioned in his immaculate edition of the edict. This book provides much of the critical apparatus needed for each scholar to judge for himself. Dr. Sashi Kant brings to his task a profound knowledge of Jaina and Buddhist religions, the keen sense of the epigraphical scholar, and a willingness to accept the latest archaeological findings.

N. S. RAMASWAMI

INTERNATIONAL ASSOCIATION OF SANSKRIT STUDIES

Dear Sirs,

I am writing this to you in connection with the International Association of Sanskrit Studies, about the establishment of which a note is attached.

The International Association of Sanskrit Studies (IASS), with Head-Quarters in Paris, will have as its members non-Governmental organisations in the field of Sanskrit working in different countries. Accordingly, it is necessary to set up in this country an Indian Association of Sanskrit Studies which could become a member of the IASS.

It has been suggested that I, as President of the IASS, might write to all voluntary organisations in the field of Sanskrit in India, inviting them to become members of the proposed Indian Association of Sanskrit Studies and for this purpose, contribute an annual subscription of Rs. 50. After a sufficient number of members agree to become members and send their subscription, a meeting will be called at some centre in this country which might be attended by representatives of these member-organisations. All such organisations in India will form the General Body of the Association and from among them, the Executive Committee will be elected.

I invite you to join this proposed Indian Association of Sanskrit Studies and send your annual subscription of Rs. 50.

I am sure you will realise that the establishment of the IASS is a land-mark in our efforts to promote Sanskrit studies in the different countries and on an International basis. I appeal to you to co-operate in this effort.

In addition to a note on the IASS, the statutes of the IASS adopted at the meetings in the recent 29th International Congress of Orientalists in Paris is also enclosed.

Yours sincerely,

7, Srikrishnapuram Street,
Madras-600014

Dr. V. Raghavan,
President,
International Association
of Sanskrit Studies

II

The first International Sanskrit Conference organised by the Ministry of Education in New Delhi in March end 1972, resolved at the instance of some delegates from abroad that an International Association be set up for promoting Sanskrit studies. The resolution endorsed by the National Commission for Co-operation with Unesco, New Delhi was forwarded to the 29th International Congress of Orientalists held in Paris from 16th to 22nd July, 1973. Three meetings of the Indological delegates from all over the world were held under the auspices of the Paris Congress. The International association of Sanskrit Studies was established and its draft statutes approved. Dr. V. Raghavan, who was Chairman of the Academic Committee of the first International Sanskrit Conference in New Delhi and who was one of the Government of India delegates to the Paris Congress, was elected President of the

first committee of the International Association of Sanskrit Studies. Dr. L. Strenbach of Sorbonne, Paris, was elected Secretary-General: 5 Vice-Presidents were elected from among Sanskritists from U.S. (Prof. W. Norman Brown), U.K. (Prof. J. Brough), Holland (Dr. J. Gonda), France (Dr. J. Filliozat), U.S.S.R. (Prof. G. Bougard-Levin), and Japan (Dr. Tsuji). This International Association of Sanskrit Studies will be affiliated to the International Union of Orientalists and the International Council of Philosophical and Humanistic Studies under the aegis of the Unesco. Non-Governmental organisations in the field of Sanskrit studies in the different countries will form the members of the above International Association of Sanskrit Studies through their elected representatives.

III STATUTES

Purpose

- Article 1* It is the purpose of the International Association of Sanskrit Studies (IASS) :
- a) to promote, diversify, intensify and co-ordinate Sanskrit and Sanskrit-based studies in the various countries of the world ;
 - b) to maintain contact with the organizing committee of the International Congress of Human Sciences in Asia and to sponsor international meetings ;
 - c) to assist in the organization of research, and of publications or other projects, to promote all other activities in the interest of Sanskrit and Sanskrit-based studies, and foster scholarly relations on a world-wide scale.
- Article 2* The Association is a non-profit organization.

Organization

- Article 3* Membership shall be open to all voluntary associations and organizations working in this field in the various countries in the world.

Seat, Legal status of the Association

- Article 4*
- a) The seat of the Association is CIPSH.
 - b) The Association holds the legal status of an international association as defined by the laws of the country where it has its seat.

Organs

- Article 5* Organs of the Association are the General Assembly and the Bureau.

Statutes

- Article 6*
- a) The General Assembly is composed of the delegates of all the qualified organizations affiliated to the Association

- b) The General Assembly shall elect the Bureau of the Association. The Bureau shall consist of the President, five Vice-Presidents, the Secretary-General, two Secretaries and the Treasurer of the Association.
- c) The General Assembly has the power to decide all questions concerning the business of the Association and the fulfilment of its purpose. It alone can revoke membership.
- d) A Session of the General Assembly shall meet at least every second year.
The Session will be convened by the Bureau.

Bureau

Article 7

- a) The Bureau shall transact the business of the Association under the authority of the General Assembly. The Bureau may submit proposals to the members for their decision.
The Bureau has the right to accept Member-Associations subject to the subsequent approval of the General Assembly.
- b) The Bureau shall report its activities to the General Assembly.
- c) The Bureau shall frame the by-laws and regulations for carrying on the work of the Association.

Statutes

- Article 8* The President is the legal representative of the Association.

Secretary-General

- Article 9* The Secretary-General, under the authority of the Bureau, represents the General Assembly in all ordinary circumstances, conducts the correspondence, prepares and distributes the documents and publications, and sees to the proper administration of the resources and to the payment of the expenses of the Association.
The Secretary-General is assisted by the Treasurer who effects payments and keeps the accounts at the disposal of the auditors of the Association. The Secretary-General shall place these accounts before the Bureau. The Secretary-General may delegate some of his functions to Secretaries residing in countries other than the one in which the Association has its seat.

Amendments

- Article 10* The present statutes approved in their original form by the members assembled in the XXIXth Congress of Orientalists held in Paris in July 1973 may be amended upon demand of the Bureau by a two-third majority of the General Assembly.

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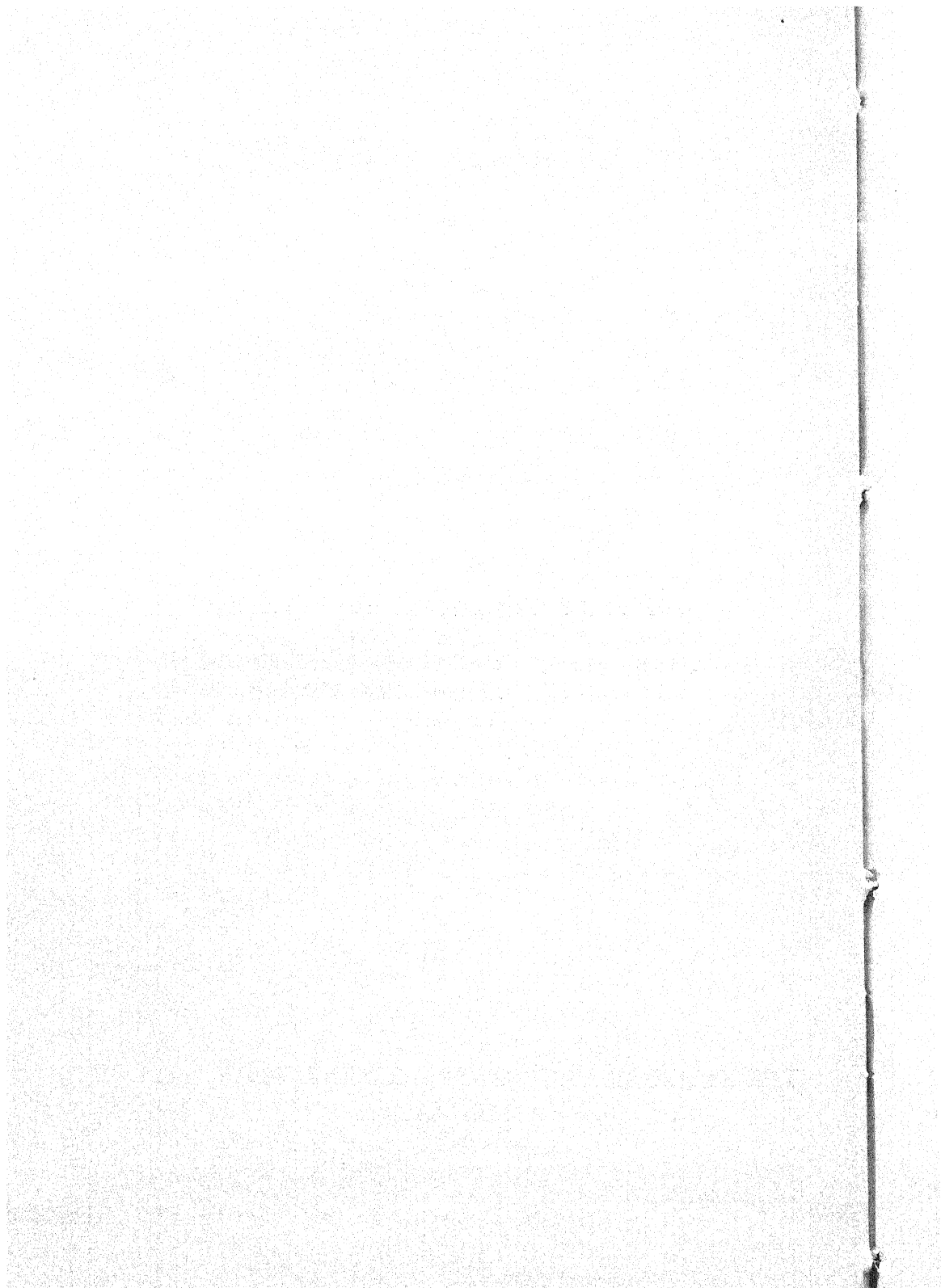
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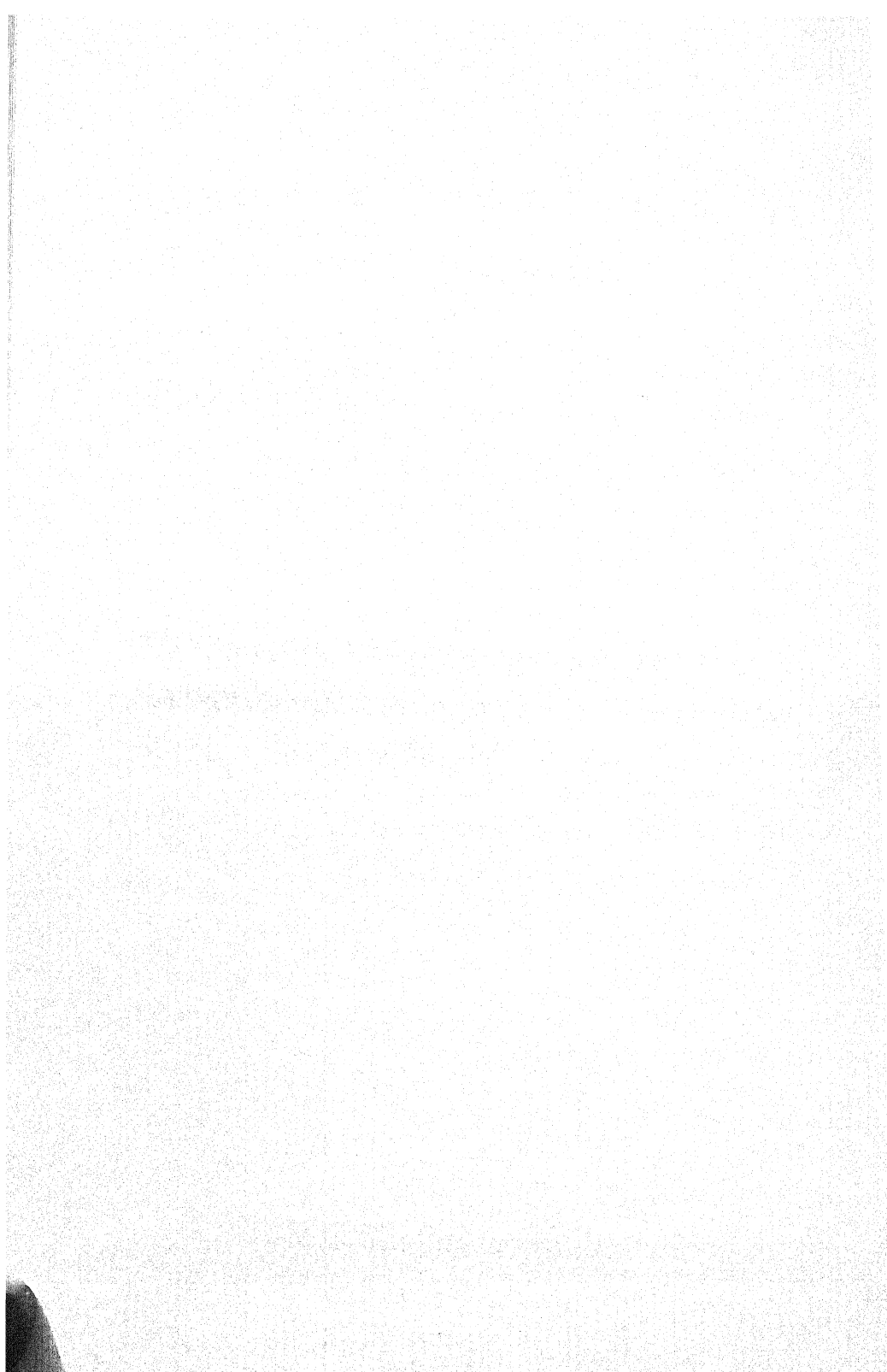
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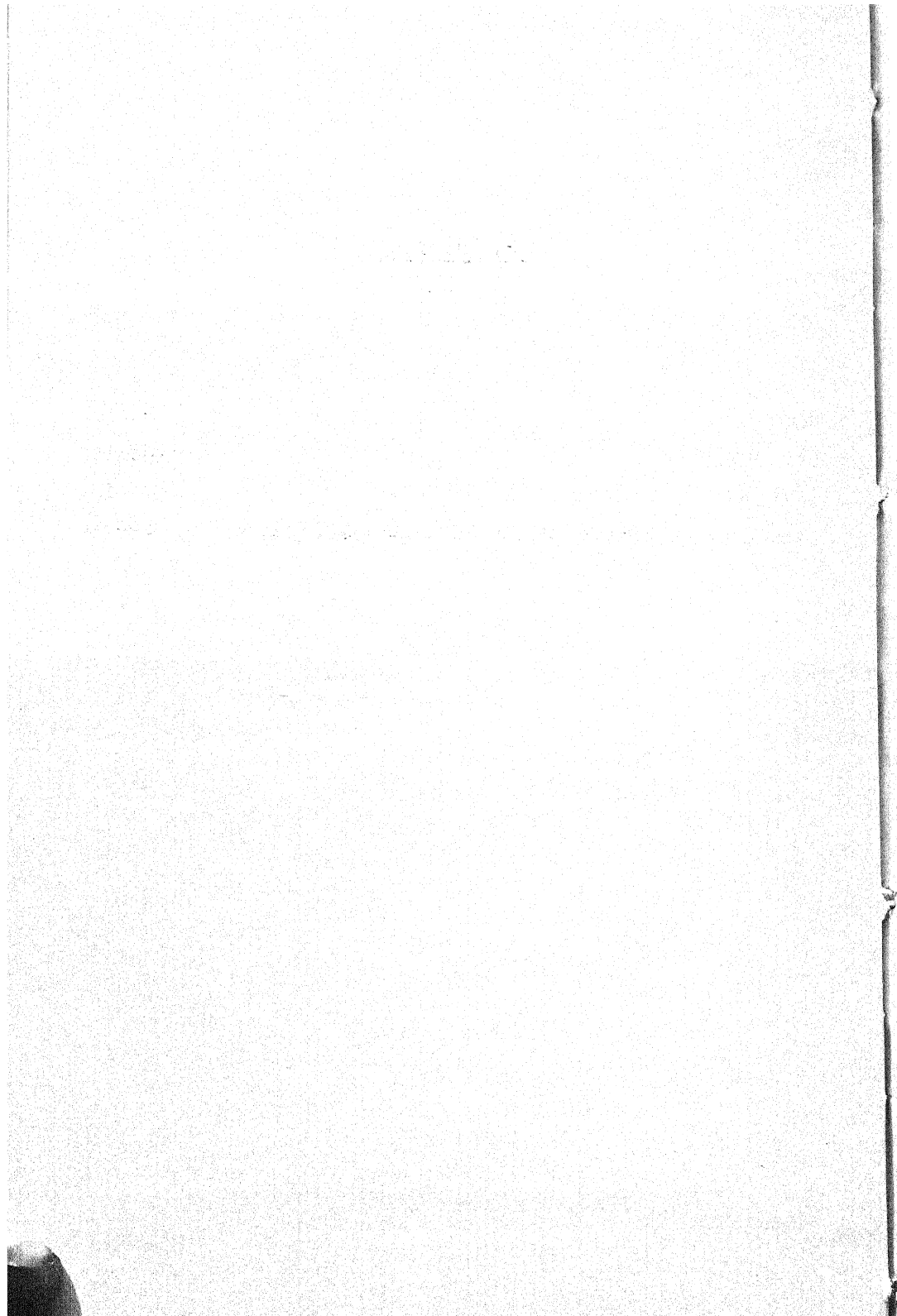
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FOREWORD

Dr. Priyavrata Sharma, the editor of the text offered here, hails from a family in Bihar devoted to Sanskrit and Āyurveda. I first came to know him through his poems some of which he sent to me for publication in the *Sanskṛta Pratibhā*. An Āyurvedā-cārya, now head of the Dravyaguṇa Department of the Post-Graduate Institute of Indian Medicine, Banaras Hindu University, he has been editing some texts and bringing out some studies in Indian medicine. A comprehensive critical study of Vāgbhaṭa was produced by him in 1968 (*Vāgbhaṭa-cintana*, in Hindi). A shorter study on Caraka, *Caraka-cintana* followed in 1970, this again in Hindi. In his English work *Indian Medicine in the Classical Age* (1972), he collected and presented the data on Indian medicine found in Sanskrit classics, particularly the encyclopaedic prose works of Bāṇa.

One of the branches of Āyurveda in which Dr. Sharma had been working is the *Nighaṇṭus* which give the materia medica. The *Hṛdayadīpakaniḥaṇṭu* of Bopadeva was edited by him in 1969. He has now offered in the following pages an edition of a lexicon of drugs etc. called the *Aṣṭāṅga-nighaṇṭu*. The text as constituted and offered here has 408 verses but the three mss. which have been used for this edition differ in the extent of the text. The editor has described in his Introduction the three mss., two in the Government Oriental Mss. Library, Madras and one in the Sarasvati Mahal, Tanjore, and the method adopted by him for preparing the text.

The Āyurvedic *Nighaṇṭus* are always full of mistakes; there are not only obvious mistakes, but confusions in the names of drugs and plants; oftentimes synonyms are multiplied in a literary and poetic way, much of this class of nomenclature being unreal, i.e. not in actual use nor current among the people. As the material is common to several *Nighaṇṭus*, the external testimonia of other works of this class, as also general lexicons like the *Amarakośa*, have to be used in effecting corrections in the corrupt mss. In addition to the emendations carried out in this way by the editor,

I have also, when seeing the work through the Press, corrected several names with the help primarily of the large *Nighaṇṭuseṣa* of Hemacandra.¹ The last part of the *Aṣṭāṅga-nighaṇṭu* gives a list of general and non-medicinal names and these are taken, sometimes verbatim, from the *Amarakośa*.

In his survey of *Kośa*-literature, forming the Introduction to his edition of the *Kalpadrūkośa*,² Ramavātara Sarma gave a brief account of medicinal dictionaries (pp. xlix-1). Basing themselves on Ramavātara Sarma's account and using some catalogues of Sanskrit mss. the editors of the *Laghunighaṇṭu* of Vyāsa Keśava-rāma,³ gave at the end of the text, a longer list of *Āyurvedic Nighaṇṭus*. Almost all leading authorities in *Āyurveda* are associated with *Nighaṇṭus*. It is natural to expect that a medical text which mentions numerous drugs (Caraka mentions about 500, Sūśruta about 385) carries a supplementary glossary of its drugs. There is thus a short *Dhanvantarīya-nighaṇṭu*,⁴ otherwise called *Gaḍūcyādinighaṇṭu* after its first *Gaṇa*. There is evidence that Sūśruta's text carried a *Kośa* at the end. From this, it stands to reason to suppose that the *Aṣṭāṅga-hṛdaya* also had a *Kośa* attached to it. The text edited here, the *Aṣṭāṅga-nighaṇṭu* follows the *Gaṇas* of the *Aṣṭāṅga-hṛdaya* and has been quoted by Indu (13th cent.), commentator on the *Aṣṭāṅga-saṃgraha*. As the present editor has pointed out, its early age—before the 9th century—is vouched by the fact that it does not mention any Unani drug.

Of *Āyurvedic Nighaṇṭus* edited so far, special mention may be made of the large *Rājanighaṇṭu*⁵ (*Abhidhānacūḍāmaṇi*) of Nara-hari of Kashmir, which includes a description of the *Gūṇas* of each drug and carries the editor's long alphabetical index of drugs extending to 164 pages; the *Paryāyaratnamālā* of Mādhavakara and the *Paryāyamuktāvali* of Haricaranaśena both edited with indices of the drugs by Dr. Tarapada Chowdhury;⁶ the *Śivakośa* of

1 Edited with several Indices in L. D. Bharatiya Samskr̥ti Vidyamandir Series, Ahmedabad.

2 GOS., 1928, Vol. I.

3 Indian Drugs Research Association, Poona, 1962.

4 ASS., 33, 1925.

5 ASS., 33.

6 1946. 1947, Patna.

*Śivadatta*⁷ more extensive than *Rājanighaṇṭu*, dealing as it does with 2360 names, and edited by Dr. R. G. Harshe with a critical and informative introduction and an Index; Hemacandra's *Nighaṇṭuseṣa* with the commentary of Śrīvallabhagaṇi, which presents the drugs not by *Gaṇas*, but by the nature of the drug materials being tree, bush, creeper, vegetable, grass, cereal and so on and provided by the editor with very helpful indices; and the *Laghu-nighaṇṭu* of Vyāsa Keśavarāma, already referred to, which carries a glossary of drugs with their botanical names, some useful appendices and an informative Introduction. The detailed treatment of the *Dhanvantariyanighaṇṭu* by Drs. D. K. Kamat and S. D. Mahajan⁸ must be mentioned for its discussion of each drug with all its names in different languages, together with the botanical name and references. Mention may also be made of the compilation in six volumes brought out by the Venkateswara Press, the *Bṛhannighaṇṭuratnākara*.

The short *Dhanvantariya-nighaṇṭu* mentions at the beginning the problems of the nomenclature of the drugs. It is interesting to note that the text refers to the Prākṛt names and names current among the people and the usefulness of sources of information like the shepherds and forest-dwellers. It refers (V. 10) specially to the problem of the same drug being known to some or in some part of the country by one name and to others or in some other part, by some other name. Effort has been made to show an unbroken tradition in Sanskrit literature in respect of these drugs (Harshe, Intr. to *Śivakośa*) but a great deal of confusion remains there because of the differences in nomenclature pointed out above. Dr. D. K. Kamat, a veteran practitioner of Āyurveda, has drawn attention to this and other problems relating to the correct fixation of the identities of the plants etc., by citing some examples of the same name meaning different drugs in different parts of India, even *Guḍūci* not being free from this confusion.⁹ Therefore the question of utmost importance so far as Āyurvedic materia medica is concerned, is the correct identification of the

7. Deccan College Research Institute, Poona 1952.

8. Poona 1972.

9. See pp. lviii-lx of the Introduction to his study of the *Dhanvantariyanighaṇṭu* already mentioned.

herbs etc. In Lexicography, it is not uncommon to find mss. of the texts or commentators giving the equivalents in the local languages. One of the mss. of Hemacandra's *Nighaṇṭuseṣa* gives the equivalents in the popular language and so does the commentary too. Both the Madras Mss. of the *Aṣṭāṅga-nighaṇṭu* consulted by the present editor give equivalents in Telugu and Tamil and the editor has done well in reproducing in his edition the Telugu glossary. Owing to the poor condition of the ms. giving the Tamil equivalents, he could not add the Tamil equivalents, but it is hoped that further efforts will be made to collect the Tamil names also and on the basis of these, discuss the identities of the drugs and present them together with their botanical names, as has been done in the edition of the short *Laghu-nighaṇṭu* of Vyāsa Keśavarāma.¹⁰ During the early stages of British administration, in the different provinces, glossaries of medicinal plants and economic products of India, giving their names in different languages together with botanical and scientific names were brought out. Botanists have, on their own, interested themselves in this line of work; e.g. under the Council of Scientific and Industrial Research Dr. R. C. Datta of the Central Indian Medicinal Plants Organisation brought out *Pharmacognosy of Indian Root and Rhizome Drugs* and *Pharmacognosy of leaf drugs*.¹¹ The CSIR brought out also a consolidated work on this subject, *Glossary of Indian Medicinal Plants* (1956) with its supplement (1969) by R. N. Chopra, S. L. Nayar and I. C. Chopra. More recently the Central Council of Research in Indigenous Medicine has taken up this work of botanical identification of Indian medicinal herbs with traditional Ayurvedic scholars and Botanists collaborating in the task; a few specific drugs about whose names and identities there is much confusion have been taken up but it is a pity that the work is not progressing as it should. To help in the above project and to achieve its objective, the *Nighaṇṭus* so far not published should be collected and edited critically with analytical indices and wherever their mss. give equivalents in local languages, these glossaries should be included in the editions of the respective texts.

10. Indian Drugs Research Association, Poona, 1962.

11. Both published by the Ministry of Health, Government of India, 1950, 1952.

Caraka¹² and the *Dhanvantarīya-nighaṇṭu* have shown a line of practical field work, namely enquiry among shepherds, foresters and aboriginals, which should also be pursued side by side with work on texts.

The editor of the text *Aṣṭāṅga-nighaṇṭu*, Dr. Priyavrata Sharma, who has a Department of Dravya-Guṇa under his charge will, it is hoped, make his own significant contribution in this field.

In seeing this text through the Press, I was assisted by Sri K. V. Seshadrinathan, Sāhitya and Āyurveda Śiromaṇi, and Dr. S. S. Janaki, M.A., Ph.D., (Madras, Oxon) who read the proofs and Dr. A. M. Ramanatha Datta of the Staff of the Venkaṭaramaṇa Āyurveda Vidyāśālā and Dispensary, Mylapore who scrutinised and corrected the Telugu glossary given at the end of the text. Thanks are due to the Ramayana Printing Works for undertaking to print this work.

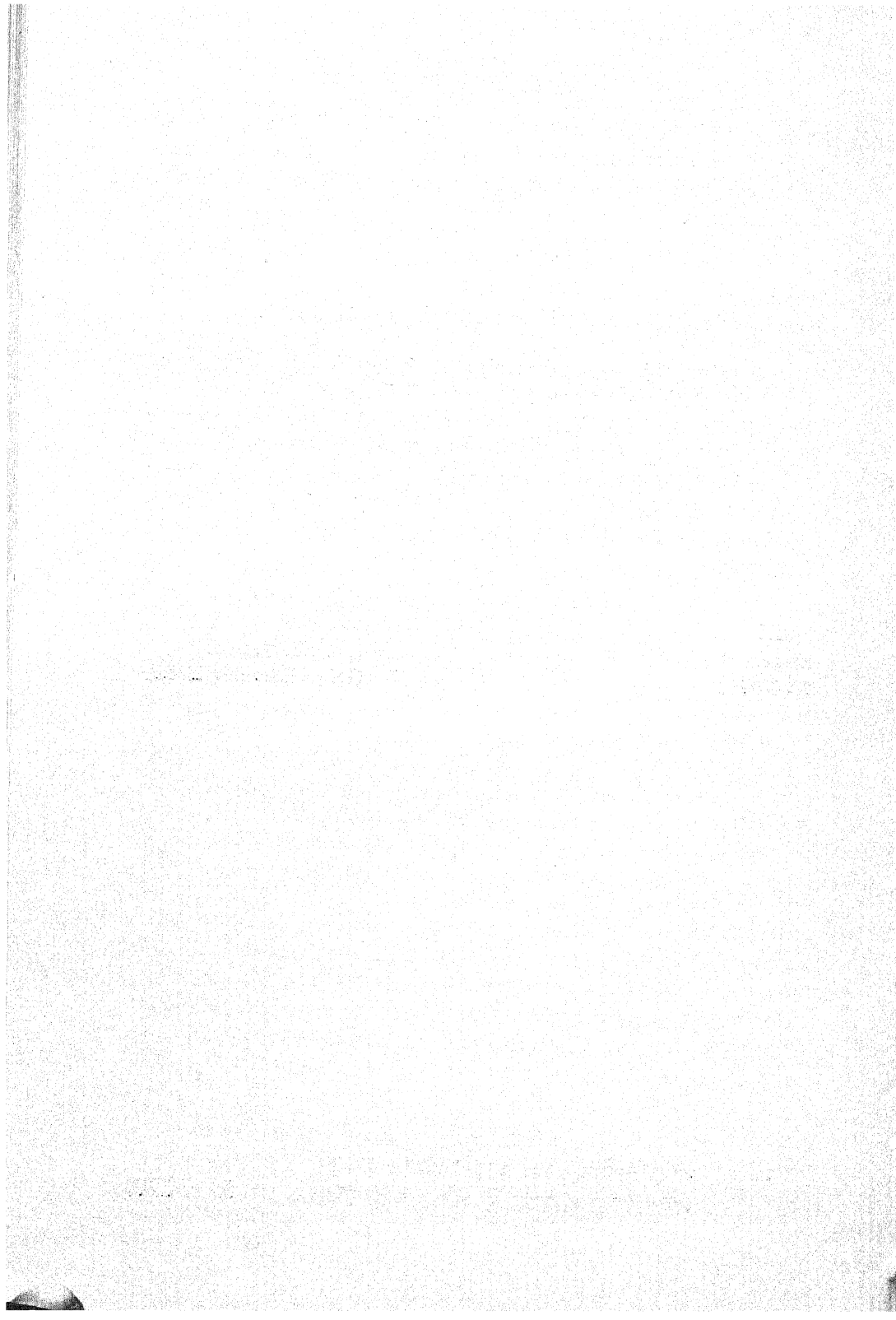
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V. RAGHAVAN

Hony. Director/Editor



INTRODUCTION

1. *Material*

Two manuscripts of Aṣṭāṅga Nighaṇṭu are mentioned in the descriptive catalogue of manuscripts, Vol. XXIII. Medicine of the Government Oriental Mss. Library, Madras. One is with Telugu meaning and the other with Tamil meaning.¹ A transcribed copy of the former (No. D. 13256) was obtained and used for the preparation of the text. As the other manuscript was very much injured and could not be handled it was not possible to get access to the same.

Both these mss. are identical except that there are some introductory verses in Ms. No. 2 in excess of those in Ms. No. 1. These are:—

रागादिरोगान् सततानुषक्तानशेषकायप्रसृतानशेषान् ।
औत्सुक्यमोहारतिदाञ्जघान योऽपूर्ववैद्याय नमोऽस्तु तस्मै ॥
स्मरहर वसुधेयं पीठिका दक्षिणाग्निर्गगनलघुतयातोऽकुञ्चितो वामपादः ।
दशदिशभुजदण्डोच्छूललब्धावकाशा कनकमयसभा सा रङ्गमासीत् कथं ते ॥
धात्रीपयोवहिसमीरणान्भ्रशशाङ्कभास्वत्पुरुषैर्निजाङ्गैः ।
भैषज्यरूपैर्मवतां विधत्तामारोग्यमव्याहृतमादिबैद्यः ॥
अष्टाङ्गसंग्रहोक्तानां गणानां गूढवाचिनाम् ।
अन्येषां विप्रकीर्णानां निवण्टुर्वक्ष्यतेऽधुना ॥ (R. 4969)

It ends as follows:—

सहस्सहस्यौ हेमन्तौ मार्गपौषौ च कथ्यते ।
तपस्तपस्यौ शिशिरस्तौ स्मृतौ माघफाल्गुनौ ॥

1. These have been referred to here as Ms. No. 1 and 2 respectively. Also see Triennial Catalogue, Vol. V-c, page 6868-69.

यदत्र किञ्चिन्न प्रोक्तमन्यथा परिरूपितम् ।

मिषगिमस्तत्तदालोच्यमायुर्वेदानुसारतः ॥

इति श्रीमदाचार्यवाहटकृतनिघण्टुः समाप्तः ॥

There is one more Ms. (No. 11297) in the Descriptive Catalogue of Samskrit Mss. Tanjore, Vol. XVI (page 7514-7515) entitled 'Aṣṭāṅga Hṛdaya Nighaṇṭu'.¹ The beginning and end of this Ms. tally with that of the Ms. No. 2 with some difference. The colophon reads as follows:—

श्रीमद्वाहटाचार्यविरचितायामष्टाङ्गहृदयसंहितायामष्टाङ्गनिघण्टुः समाप्तः ।

This shows that this was appended to the Aṣṭāṅga Hṛdaya but it is not seen at present in the texts of the same.

2. Comparative study of the materials

While comparing the above two Mss. the following facts are observed:—

1. In Ms. 1 the terms of the Aṣṭāṅga Saṁgraha or Hṛdaya have been described equivocally taking two drugs by the same word such as:—

१. पीततैला	for	काकादनी	and	ज्योतिष्मती
२. भूतकेशी	for	शेफालिका	and	पुत्राञ्जलि
३. कपीतन	for	गर्दभाण्ड	and	आम्रातक
४. कुरटका	for	शितिवार	and	मस्तकमज्जरी
५. करम्भा	for	उत्तमवाहणी	and	सुवर्चला
६. महाश्वेता	for	करभी	and	वन्ध्याककोटकी
७. शङ्खिनी	for	यवतिक्ता	and	शङ्खपुष्पी

Not only this but the author has gone one step further by describing two drugs by the synonym of the term. For example the original term 'गवाक्षी' has been explained by the synonym 'गवादनी' and then under गवादनी, गिरिकर्णिका has been described.

1. This is mentioned as Ms. 3.

But in Ms. 3 this is not seen except in the case of कर्षितन where both आम्रातक and गर्दभाण्ड have been described under the same term.

2. The synonyms are sometimes very lengthy in Ms. 1 as in the case of सूर्य, चन्द्र, कमल, etc. on the pattern of Amarakośa but in Ms. 3 they are simple and short. For instance:—

Ms. 1

Ms. 3

1. पृथ्वी वसुन्धराद्या च गोभूमिर्मेदिनी मही । पृथ्वा वसुन्धरा क्षोणी
धरा धरित्री धरणी क्षोणी ज्या काश्यपी क्षितिः ॥ मूर्भूमिर्मेदिनी मही ।
सर्वसहा वसुमती वसुधोर्व्यचला स्मृता ।
विश्वम्भरा रसानन्ता गोत्रा कुः पृथिवी क्षमा ॥
अवनी भूतधात्री च विपुला सागराम्बरा ।
 2. सूर्यो हंसो रविर्भानुः पतङ्गोऽर्को दिवाकरः । सूर्यो हंसः पतङ्गोऽर्को रवि-
सूर्योऽर्यमा भास्करस्तु चादित्यो लोकबान्धवः ॥ भानुः दिवाकरः ।
प्रद्योतनो दिनमणिः खद्योतो ब्युमणिस्तथा ।
ब्रह्मः प्रभाकरो भास्वान् द्वादशात्मा दिवाकरः ॥
सविता च सहस्रांशुमार्तण्डश्च विकर्तनः ।
कर्मसाक्षी जगच्चक्षुरंशुमाली त्रयीतनुः ॥
विभावसुर्ग्रहपतिस्त्रिषां पतिरहर्षतिः ।
 3. ऋषिर्दिमनको दान्तो विनीतः कुलपुत्रकः । ऋषिर्दिमनको दान्तो विनीतः
दमनः पाण्डुरागः स्यात्तथा गन्धोक्तो मुनिः ॥ कुलपुत्रकः ।

But in the above two instances also the synonyms seem to be based on the Amarakośa with a slight change in their order and omissions of other following lines.

3. There is no mention of Pārada and Abhraka in Ms. 3 while in Ms. 1 they have been mentioned—Pārada as Rudrarcas and Abhraka as Pārvatibija.

4. Several drugs described in Ms. 1 are not found in Ms. 3; on the contrary, there are some items like कृतान्तवर्ग which are absent in Ms. 1

5. पूति and कंकुष्ठ are found in both the Mss.

6. There are some Prākṛta names of drugs in Ms. 1 which are not found in Ms. 3. For instance, the word 'गोह्वा' which is a Deśya Prākṛta word¹ appears for 'बिम्बी' in Ms. 1 but is absent in Ms. 3. The readings are 'बिम्बी गोह्वा तुण्डिकेरी' and 'बिम्बिकाह्वा तुण्डिकेरी' in Ms. 1 and 3 respectively.

Omissions are more in Ms. 3 than those in Ms. 1. Looking at all these facts the Ms. 3 appears to be earlier and perhaps gradual additions took place in other Mss. in course of time.

The Colophon suggesting that this was an appendix to Aṣṭāṅga Hṛdaya² is found in Ms. 3 but not in Ms. 1. This fact along with the above facts prompts us to accept this work as Vāgbhaṭa's but in the face of other evidences discussed elsewhere, it would not be possible.

3. *Method of editing*

The text of the Mss. is very corrupt. It was corrected and reconstructed on the basis of the Amarakośa and the Dhanvantari Nighaṇṭu with both of which the work agrees and also by comparing the Mss. with each other. In some places there was repetition which was omitted. Similarly in some places there was obvious omission which has been filled up on the basis of the other Ms. and the Dhanvantari Nighaṇṭu. The omission was found by comparing the text with the concerned chapter of the Aṣṭāṅga Saṅgraha and Aṣṭāṅga Hṛdaya and by seeing whether all the drugs enumerated in the above texts had been described here. As for example, the description of कटुफल is missing in the Ms. 1 while the drug is mentioned in Aṣṭāṅgasamgraha in the Paruṣakādigaṇa and in Ms. 3. Similar is the condition of शाल. In some cases, the parts of the verses were quite

1. Hemacandra: Deśi-Nāma-mālā - 11 -

2. इति श्रीमद्वाहटाचार्यविरचितायामष्टांगहृदयसंहितायामष्टांगनिघण्टुः समाप्तः

apart from one another, and they have been put together. For example, one line of the verse regarding Bṛhatī was in the end of the Gaṇa while other lines were found at an earlier place with the description of three other drugs in between.

In the Ms.3 the verses from Aṣṭāṅga Hṛdaya are given in first two Gaṇas and on this basis such verses have been added in other Gaṇas as well to make them complete and more useful.

There is no numbering in verses in both Mss. but for convenience of indexing these have been numbered.

A number of verses is found in Ms.1 in addition to those in Ms.3. These have been marked with asterisk. Other textual renderings have been given in footnotes.

4. Author

On the basis of the colophon of the Ms. No. 2 and 3 several scholars¹ thought that this was a work of Vāgbhaṭa who was popularly called as Vāhaṭa or Vāhaṭācārya but by the introductory verses in the same Mss. this is contradicted. The first verse is from the Aṣṭāṅga Hṛdaya which points more towards the Buddhist faith of the author while the latter two verses relate to the Saiva or Pāśupata religious sect. Vāgbhaṭa has given introductory verses according to Buddhist faith. In the Ms. No.1 there are no such introductory verses nor does the colophon suggest the authorship of Vāhaṭa. If there are two Vāgbhaṭas, Vāgbhaṭa I cannot be its author because of the introductory verses and also according to the Ms. No.1, the drugs from the Aṣṭāṅga Hṛdaya, a work of Vāgbhaṭa II, are also included here. Internal evidences, on the other hand, take the work to much later period. It may be possible that there is some Vāhaṭācārya other than Vāgbhaṭa I or II and to give

1. See the following entries in Aufrecht's Catalogus Catalogorum :—

अष्टाङ्गनिघण्टु—a Medical Glossary, Oppert 7831, 5103 (Bahata Nighantu)

अष्टाङ्गहृदयनिघण्टु—B medical Glossary to the following work

अष्टाङ्गहृदयसंहिता Burnell 72b.

the work authenticity, an introductory verse from Aṣṭāṅga Hṛdaya and the colophon might have been added. It is definite that this work was popular only among the followers of Vāgbhaṭa and that is why Indu, a commentator on Vagbhaṭa's work, has quoted it and the Mss are available in South India because Vāgbhaṭa was and is popular in that region. It is also possible that the author of this work was some Kashmiri scholar where Śaiva and Pāśupata sects are very popular and it is but natural that Indu who was a Kashmiri got access to it easily and utilised it.

The following facts also deserve to be noted in this regard:

(i) The original name of the author of Aṣṭāṅga Saṁgraha and Aṣṭāṅga Hṛdaya was Vāgbhaṭa as mentioned by the author himself in the text of Aṣṭāṅga Saṁgraha and in colophons of Aṣṭāṅga Hṛdaya. Nowhere does the word 'Vāhaṭa' or 'Bāhaṭa' appear. Most probably this word derived from the Samskrit word 'Vāgbhaṭa' became popular in later times. In the colophon of all the Mss. 'Vāhaṭa' is used instead of 'Vāgbhaṭa' which shows that the work is not by Vāgbhaṭa but might have been appended to Aṣṭāṅga Hṛdaya in later times along with his name. The word 'Vāhaṭa' appears in the colophon of some of the Mss. of Jejjāṭa's commentary on Caraka. This is a Prakṛt derivative of Vāgbhaṭa. Prakṛt language was very common at that time even in the circle of Vaidyas as stated in the Dhanvantari Nighaṇṭu¹. The Prakṛt synonyms like 'गोव्हा'² etc. appearing in the text support this view.

One Vāhaṭa or Bāhaṭa has been mentioned in several books perhaps belonging to the mediaeval period. He is also mentioned along with Tāntrikas and Rasācaryas. One 'Rasamūlikā Nighaṇṭu'³ has been ascribed to Āchārya Vāhaṭa. The following references are important:—

1. बहून्यतः प्राकृतसंस्कृतानि नामानि विज्ञाय बह्वंश्च पृष्ट्वा ।

2. See also Hemacandra's Deśi Nāmamālā (ii-95)

3. Alphabetical List of Mss. in Oriental Institute, Baroda, Vol. II, 1950. Acc. No. 13465 (d), SI. No. 180-

1. Cikitsasārasaṅgraha - (No. 13145) & रत्नाकरौषधयोगग्रन्थः (No. 13145)

रसाणवै बाहटं च पारिजातं च कौमुदीम् ।

नागार्जुनं च कापालं दामोदरमतं तथा ॥

2. Nāḍīśāstrasamgraha - (No. 13155).

नमामि बाहटाचार्यानायुर्वेदाब्धिपारगान् ।

Here by 'आयुर्वेदाब्धिपारगान्' the Ācāryas like श्रीनाथ, पार्वतीनाथ and बाणीनाथ are meant.

3. बाहटग्रन्थः (No. 13176)

तस्य श्रीपार्वतीयस्य प्रियसूनुर्गुणोन्नतः ।

षण्मुखे रचिते चैव बाहटग्रन्थमुत्तमम् ॥

4. Bheṣaja Kalpa Sāra Samgraha¹ - (No. 13183)

(ii) Some drugs which are not found in Vāgbhaṭa's work have been described in this Nighaṇṭu as विप्रकीर्ण (Miscellaneous). Some drugs popular only in later periods but not found in ancient texts are also described here such as कंकुष्ठ, पूति (गन्धमाजीरज) etc.

Hence the authorship of the work cannot be ascribed to Vāgbhaṭa I or II

(iii) Vāgbhaṭa describes Vamśarochanā and Tawakśirī² separately but in this work the latter has become a synonym of the former.

5. *Date of the work*

Pt. Hemaraja Sharma in his introduction to the Kaśyapa Saṁhitā has said that a Ms. of Suśruta has the indication of having a Nighaṇṭu portion in its appendix. Similarly it is probable that the Aṣṭāṅga Hṛdaya might also have a Nighaṇṭu in its appendix known as Aṣṭāṅga Nighaṇṭu. But this needs further examination as in case of other similar works. Several verses

1. All these texts are from the Descriptive Catalogue of the Mss. in the Govt. Oriental Mss. Library, Madras - Vol. XXIII - Medicine.

2. Aṣṭāṅga Samgraha. Sw. 12.29

are taken as such in this work from Amarakośa¹ and as such the upper limit will be the date of Amarakośa (6th Cent. A.D.) which is also the date of Aṣṭāṅga Saṅgraha and Aṣṭāṅga Hṛdaya on which the work is based. As regards the lower limit the work has been quoted by Indu, the Commentator on Aṣṭāṅga Saṅgraha who having been quoted by Hemādri may be kept in 13th Cent. A.D.² Further this work has also some relations with the Dhanvantari Nighaṇṭu. Several verses are similar in both the works. Thus it has to be decided whether Aṣṭāṅga Nighaṇṭu followed Dhanvantari Nighaṇṭu or vice versa or both have derived their information from some common source. As we shall discuss later, the facts described in Aṣṭāṅga Nighaṇṭu are different from those in Dhanvantari Nighaṇṭu to a great extent, the descriptions in the latter are in more advanced stage and lastly the verses quoted from Rasaratna Samuccaya are found in the Dhanvantari Nighaṇṭu but not in the Aṣṭāṅga Nighaṇṭu. This cannot support the first proposition that the Aṣṭāṅga Nighaṇṭu followed the Dhanvantari Nighaṇṭu. The same facts show that either the Dhanvantari Nighaṇṭu has followed the Aṣṭāṅga Nighaṇṭu or both have utilised some common source but as there is no earlier Nighaṇṭu known it appears more probable that the Aṣṭāṅga Nighaṇṭu was followed by the Dhanvantari Nighaṇṭu.

There are also many pieces of information which differ from those in the Dhanvantari Nighaṇṭu. For example:

1. पीलुपर्णी, मधु स्रवा, मोरडी and क्षीरमोरम् have been mentioned as synonyms of मूर्वा while there is only one synonym added in the Dhanvantari Nighaṇṭu.

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1. See the verses regardidg पृथ्वी, सूर्य, चन्द्र, शिव, पार्वती, विष्णु and कमल.
 2. Some scholars taking the authors of the Nighaṇṭu and the Commentary on Aṣṭāṅga Saṅgraha as one and as the father of Mādhava, the author of Rugviniścaya, place Indu in the 7th Cent. A.D. (vide Dr. Raghavan, New Catalogus Catalogorum Vol. II, page 248) but this is not tenable because no commentator on Ayurvedic works has quoted him except Hemadri who was in the late 13th and early 14th Cent A.D.

2. श्योनाक and अरु¹ have been described separately in the Aṣṭāṅga Nighaṇṭu but they have been made synonyms in the Dhanvantari Nighaṇṭu.

3. For आभ्रातक there is कपीतन as synonym in A. N. while in Dh. N.² it is पीतनक.

4. कङ्कुष्ठ is one of the synonyms of स्वर्णक्षीरी in A. N. but in Dh. N. there is no such thing.

5. तिल्वक has been described synonym of लोघ्न and also separately by A. N. but it is only a synonym of लोघ्न in Dh. N.

6. वृद्धदासक is mentioned as a synonym of महाश्यामा in A. N. but it is छालान्त्री in Dh. N.

7. The word स्लेच्छ has been used in A. N. like Dh. N. in connection with हिगुल and गोधूम and might indicate muslims or other foreigners. There is also पूति in A. N. but not अग्निजार (अम्बर) etc. which are found in Dh. N.

The mention of Pārada as Rudra-retas and Abhraka as Pārvati-bīja shows the advanced state of Rasa-Śāstra which could not have been possible before the period when Rasārṇava and Rasahr̥daya Tantra were written.

Let us examine the external evidence more carefully.

1) It seems that the work was becoming forgotten by the 14th Cent. A. D. although some quotations were found here and there. That is why another Nighaṇṭu for the drugs of Aṣṭāṅghar̥daya had to be composed by Bopadeva in 14th Cent. A. D. but Bopadeva had certainly knowledge of the quotations from the Aṣṭāṅga Nighaṇṭu which were common in the circle of Ayurvedic scholars at that time. In this connection the following quotations are worth noting:

1. 'मल्लको भूतवृक्षश्च श्योनाकश्चैव दुण्डुकः ।'

'दीर्घवृन्तो महानिम्बः कट्घङ्गोऽरुतिक्तकः ॥'

2. A. N. : Aṣṭāṅga Nighaṇṭu.

Dh. N. : Dhanvantari Nighaṇṭu

अन्या सर्पसुगन्धा च सुगन्धा गन्धनाकुली ।
 आरग्वधो व्याधिघातः शम्पाकश्चतुरंगुलः ॥
 जत्वश्मजं शिलाहं च गिरिजं गिरिजाह्वयम् ।
 मूर्वा मधुरसा देवी रसा मधुलवा तथा ।
 सिन्दुवारो भूतकेशी निर्गुण्डी सिन्दुवारकः ॥
 काकोदुम्बरिका फल्गुः मल्लयः श्वित्रमेपजम् ।
 श्रीवासस्तु दधित्याहः श्रीत्रेष्टः श्रीनिवासकः ॥
 प्रपुन्नाटस्वेडगजश्चक्राहश्चक्रमर्दकः ।
 मालती सुमना जाती मदयन्ती तु मल्लिका ।
 घृतभाज्यं हविः सर्पिः—
 दण्डाहतं कालशेय—

2) In Madanapāla Nighaṇṭu (14th Cent. A. D.) several verses from Aṣṭāṅga Nighaṇṭu have been taken with some alterations here and there such as:-

Madanapāla Nighaṇṭu	Aṣṭāṅga Nighaṇṭu
1. काम्पिल्लो रेचनो रक्तचूर्णकः रंजनकः 1.109	कम्पिल्लको रंजनको रेचनो रक्तचूर्णकः ।
2. आरग्वधो राजवृक्षाः शम्पाकः रुतमालकः 1.123	आरग्वधो राजवृक्षः शम्पाकश्चतुरंगुलः ।
3. इक्षुवल्ली महाश्वेता क्षीरकन्दे- क्षुगंधिका 1.218	क्षीरेक्षुवल्लीगन्धान्या क्षीरशुक्ला पयस्विनी ।
4. मूर्वा देवी मधुरसाः— पीलुपर्णिका 1.224	पीलुपर्णी मधुरसा मूर्वा -
5. प्रपुन्नाटस्वेडगजश्चक्रमर्दः 1.231	प्रपुन्नाटस्वेडगजो दद्रुश्चक्रमर्दकः ।
6. आरामशीतला देवी गन्धा कु- क्कुरमर्दनः 1.311	आरामशीतलो देवो गन्धाद्वयः कुरुमर्दकः ।
7. लक्ष्मणा पुत्रदा रक्तबिन्दुपत्रा 1.318	लक्ष्मणा पुत्रजननी रक्तबिन्दुच्छदा तथा ॥

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| 8. अजमोदाऽत्युग्रगन्धा मोदा
हस्तिमयूरकः । 2.26 | अजमोदा वस्तमोदा ... हस्तिमयूरिका । |
| 9. शैलेयं स्थविरं वृक्षं शिलापुष्पं
शिलोद्भवम् । 3.43 | शिलापुष्पं तु शैलेयं शिलाजं स्थविरं
तथा । |
| 10. काकोदुम्बरिका फल्गुर्मलयूः
श्वित्रमेषजम् । 5.6 | काकोदुम्बरिका फल्गुः
भद्रोदुम्बरवायसी । |
| 11. खदिरो रक्तसारः स्याद् गायत्री
बालपत्रकः । 5.29 | गायत्री खदिरो गीता कुष्ठग्नो
बालपत्रकः । |
| 12. भूर्जो भुजो बहुपुटो मृदुत्वक्
लेख्यपत्रकः । 5.37 | भूर्जो भुजो बहुपुटो मृदुत्वक्
चास्थिरच्छदः । |
| 13. शिशपा कपिला कृष्णसारा
मण्डलपत्रिका । 5.68 | कपिला शिशपा कृष्णसारो
मण्डलपत्रकः । |
| 14. अगस्त्यो वज्रसेनाहो
मधुशिङ्गुर्मुनिद्रुमः 5.70 | अगस्तिको मुनिर्नाम्ना
केषां चिन्मधुशिङ्गुकः । |
| 15. आम्रश्चूतो रसालोऽसौ 6.6 | आम्रश्चूतो रसालोऽसौ |
| 16. परुषको मृदुफलः परुषो रोचनः
परः 6.38 | परुषको मृदुफलो रोचनो धन्वनच्छदः |
| 17. मधूको मधुकस्तीक्ष्णसारश्च गुडपुष्पकः। डोलफलस्तीक्ष्णसारो मधुको गुडपुष्पकः
गोलफलो मधुकोष्ठो मधुकोष्ठी
मधुद्रुमः ॥ | |
| 18. पनसः कण्टकिफलः 6.48 ¹ | पनसः कण्टकिफलः |
| 19. जम्बीरको दन्तशठः 6.81 | जम्बीरो.....दन्तशठः स्मृतः । |
| 20. कपित्थको दधिफलः कपित्थः
सुरभिच्छदः । 6.90 | कपित्थोऽथ दधित्थश्च दुर्मदः
सुरभिच्छदः । |
| 21. कपित्थपत्री फणिजा कुलजा
जीवपत्रिका । 6.92 | कपित्थपत्री फरसी निर्मरा फारपत्रिका |
| 22. कूष्माण्डकी पुष्पफली 7.3 | कुष्माण्डकं पुष्पफलम् |
| 23. जीवन्तकः शाकवीरो रक्तनालः
7.36 | जीवन्तको रक्तनालः |

कंकुष्ठ and स्वर्णक्षीरी have been described separately. पृति is also described. It shows that the concepts had changed to a great extent regarding the identity of drugs.

3) Its quotations continue to occur even in Bhāvaprakāśa (16th Cent.A.D.) when the book was perhaps not available. 'आरग्वधो राजवृक्षः शम्याकश्चतुरंगुलः' is one of the common examples of such a category.

4) As said earlier, Indu, the commentator on Aṣṭāṅga-hṛdaya, belonging to 13th Cent.A.D. has quoted frequently the Aṣṭāṅga Nighaṇṭu though not mentioning its name explicitly. Some of the instances are given here :

कमिल्लको रंजनको रेचको रक्तचूर्णकः	—	¹ C. 14
कपित्थपत्रा फरसी निर्व्वरा तुम्बपत्रिका	—	C. 17
नकाहिदंष्ट्रिका कोली वृश्चिकाल्युष्ट्रधूमकः	—	C. 17
पारिजातश्च रोहीतः प्लीहघ्नः रक्तघुष्पकः	—	C. 17
कुटन्नं प्लवं धान्यं वितुन्नं परिपेलवम्	—	C. 23
आदारी काकहन्ताली तोया खदिरवल्क्यपि	—	² U. 1
लक्ष्मणा पुत्रजननी रक्तबिन्दुच्छदा तथा	—	U. 4
सौहला दधिशमो ज्ञेया ज्ञेया सैवापराजिता	—	U. 16
अध्यण्डेशुरकस्तैलकण्टकः कोकिलाक्षकः	—	U. 50

Some of the quotations are common in Aṣṭāṅga Nighaṇṭu as well as Dhanvantari Nighaṇṭu but the quotations given here are found exclusively in Aṣṭāṅga Nighaṇṭu. Thus it is evident that Indu has consulted this Nighaṇṭu while writing his commentary.

5) Aruṇadatta (13th Cent.A.D.) has also definitely utilised this Nighaṇṭu as is apparent from the different synonyms of drugs given by him. At one place (Sū.6.75³) he has actually quoted this Nighaṇṭu as 'गोधूमिका तु गोजिह्वा गोजी क्रोष्टुकमूलिका'. This verse is not found in Dhanvantari Nighaṇṭu; hence there is no place for any doubt about the other source. The following synonyms may also be noted :

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1. C. = Cikitsāsthāna.
 2. U. = Uttarasthāna.
 3. Sū. = Sūtrasthāna.

Aruṇadatta

Aṣṭāṅga Nighaṇṭu

- | | |
|--|---|
| 1. त्रिपादी हंसपादी कीटमारिकाख्या
(Sū. 15. 9) | मधुसूत्रा हंसपादी त्रिपादी कीट-
मारिका |
| 2. तीक्ष्णवृक्षः पीलुः (Sū. 15. 46) | तीक्ष्णवृक्षः सरः पीलुः |
| 3. नीलिनी नीलपुष्पा (Sū. 15. 2) | नीलिनी नीलपुष्पिका |
| 4. पीततैला काकादनी (Sū. 15. 28) | काकादनी पीततैला |
| 5. बिम्बी गोल्हा (Sū. 1. 51) | बिम्बी गोल्हा तुण्डिकेरी |
| 6. बुक ईश्वरमल्लिका (Sū. 15. 24) | बुक ईश्वरमल्लिका |
| 7. मूर्वा पीलुपर्णी (Sū. 15. 1) | पीलुपर्णी मधुरसा मूर्वा |
| 8. रुजाकरो हिन्तालः (Sū. 15. 21) | रुजाकरो मृत्युकोरो हिन्तालः |
| 9. स्वर्णक्षीरी कंकुष्ठम् (Sū. 15. 45) | स्वर्णक्षीरी वरो वर्णी कंकुष्ठः |
| 10. शार्ङ्गैष्टाङ्गारवल्लिका (Sū. 6. 74) | शार्ङ्गैष्टाङ्गारवल्लिका |
| 11. परुषकः मृदुफलः बन्धनच्छदः
(Sū. 16. 13) | परुषको मृदुफलो रोचनो
धन्वनच्छदः |

In the last quotation the word 'बन्धनच्छदः' is perhaps due to transcriptional error. Actually this should be 'धन्वतच्छदः' which denotes the leaves of the plant like those of धन्वत. There are many quotations like this which show that Aruṇadatta had knowledge of and had utilised the Aṣṭāṅga Nighaṇṭu.

6) Hemacandra (12th Cent. A.D.) also seems to have taken some material help from the Aṣṭāṅga Nighaṇṭu as it appears from several synonyms of drugs in his work Nighaṇṭuśeṣa.

1. गोलफलः for मधुक
2. भूर्जे भुजो बहुपुटो मृदुवक्त्रको मृदुच्छदः ।
3. वंशे यवफलो वेणुः शतपर्वा तृणध्वजः ।
4. प्रपुत्राटे तु द्रुघ्नश्चक्राद्वश्चक्रमर्दकः ।
5. शतावर्या बहुसुता पीवरीन्दीवरी वरी ।
6. नीलस्यन्दा नीलपुष्पी महाश्वेता गवादनी ।
7. बिम्ब्यां रक्तफला गोल्हा

गोल्हा seems to be a colloquial Prakṛt name which is not found in Dhanvantari Nighaṇṭu. Here also कंकुष्ठ and स्वर्णक्षीरी have been described separately. Aralu and Syonāka have been considered as one drug. In Aṣṭāṅga Nighaṇṭu कंकुष्ठ is a synonym of स्वर्णक्षीरी and अरलु and इयोनाक are two different plants which seems to be an earlier concept.

7) In the commentary on Suśruta by Dalhaṇa (12th Cent. A. D.) the following points are to be noted:

i) He has identified कंकुष्ठ with स्वर्णक्षीरी (C. 9.14 and 4.27). Again he defines कंकुष्ठ as स्वर्णक्षीरी (Sū. 28. 11). But at some places he says that by कनकक्षीरी some people take कंकुष्ठ (Sū 11. 13; 30. 29; 39. 4; 44.49;). By this it appears that although till that time स्वर्णक्षीरी and कंकुष्ठ were synonymous and by कंकुष्ठ the latex of स्वर्णक्षीरी was taken but the controversy has also started regarding its identity as we see in the works of Hemacandra, Dhanvantari Nighaṇṭu, Madanapāla etc. It may be that due to heavy demand of the drug some foreign drug might have replaced it which later on confused the identity of the genuine drug. In Aṣṭāṅga Nighaṇṭu कङ्कण्ड is a synonym of स्वर्णक्षीरी.

ii) Similarly he takes अरलु as इयोनाकसेद and says that some people take इयोनाक to be अरलु. It shows that though they were different plants originally, in later times, they were confused as one. In Aṣṭāṅga Nighaṇṭu they are described as different drugs. Soḍhala also describes in the same way but in Hemacandra's work and other later Nighaṇṭus like Madanapāla they are described as one. In Dhanvantari Nighaṇṭu also they are taken as one.

iii) At the time of Dalhaṇa मूर्वा also became controversial and different drugs were understood by this word. In Aṣṭāṅga Nighaṇṭu the description is simple and non-controversial. Hence Aṣṭāṅga Nighaṇṭu must be earlier than that.

8) Soḍhala (12th Cent.A.D.), who was also a traditional follower of Vāgbhaṭa¹, has not mentioned the Aṣṭāṅga Nighaṇṭu in his work 'Guṇasamgraha' which deals with the properties of

1. उदाहरणमात्रं यदष्टाङ्गहृदयादिदम् । शिष्याणां प्रतिबोधाय संक्षेपात्तदुदाहृतम् ॥
ओं नमो वाग्भटाय, तद्वेदविद्भ्यस्तातचरणेभ्यः ।

(Ms. No. 349 of 1880-81 in the Govt. Mss. Library, B.O.R.I., Poona).

drugs. It is quite impossible that such a devotee of Vāgbhaṭa could have missed this work if it was present before him as a work of Vāgbhaṭa or as an appendix to the Aṣṭāṅga-hṛdaya particularly dealing with drugs. On the contrary, he has mentioned Dhanvantari's work¹ known as Dravyāvalī containing synonyms of drugs (10th Cent.A.D) but there are some facts which take it somewhat earlier. For instance, कंकुष्ठ is a synonym of स्वर्णक्षीरी in Aṣṭāṅga Nighaṇṭu but in Śoḍhala's work they have been described separately and again in Dhanvantari Nighaṇṭu it attained a different shape. This shows a clear historical development of thought and consequently difference in time.

It is surprising that कंकुष्ठ is not found either in Caraka or Vāgbhaṭa while it is found in Suśruta Saṁhitā. From its description it appears that the substance taken by this name was of yellow colour denoting the latex of Svarṇakṣīrī². As Vāgbhaṭa has utilised both Caraka and Suśruta in his work if कंकुष्ठ was there he must have mentioned it somewhere. But as he has altogether missed the substance it appears that it was not in vogue at that time and was added to Suśruta Saṁhitā at a later period after Vāgbhaṭa.

9) Cakrapāṇi (11th Cent.A.D.) has also not mentioned the name of Aṣṭāṅga Nighaṇṭu in his commentary on Caraka but the following points are important in relation to this :-

i) By पीलुपर्णी has been taken मोरटक (Sū.27.99) but he says that some take a variety of Rāsnā by this (C. 27.39). It shows that it had become controversial at that time. In Aṣṭāṅga Nighaṇṭu the word denotes मोरट or मूर्वा only.

ii) स्वर्णक्षीरी at one place (Sū 4.4) has been described as अगुष्ठप्रभा. It certainly means कंकुष्ठ showing that at that time they were taken as one. He has not explained the word कंकुष्ठ in his commentary on Suśruta.

1. धन्वन्तरिमतादेव स्वल्पसंक्षिप्तविस्तरः । सोढलेन सतार्थोऽयं ग्रथ्यते नामसंग्रहः॥
तान्येवौषधनामानि धन्वन्तर्युदितानि च । द्रव्यावली तथा सेव संक्षेपाय नवाकृतिः॥
(Ms. No. 927 of 1884-87 of Govt. Mss. Library, B.O.R.I., Poona).
2. कुकुम्भ्यामककुष्ठप्रवर्णाः पित्तकोपतः । न दहन्ते न चूष्यन्ते भिषक् तान्
परिवर्जयेत् ॥ Sū. 28.13

It shows that the Aṣṭāṅga Nighaṇṭu was earlier than that.

10) Jejjāṭa is regarded as a disciple of Vāgbhaṭa by many scholars but it does not seem to be correct. His date comes between Vāgbhaṭa II (6th Cent.A.D.) whom he quotes and Cakrapāṇi (11th Cent.A.D.) who quotes him. Thus his date is fixed as 9th Cent. A.D.

He has not mentioned explicitly the name of Aṣṭāṅga Nighaṇṭu. The following points are to be noted in this connection:

1. स्वर्णक्षीरी he takes ककुण्ड (C. 25 53)
2. पीलुपर्णी he takes as मोरट (C.30.49-62). Again he says that there are two varieties of पीलुपर्णी, -स्निग्धपत्रा and धूसरपत्रा. Out of them one of the varieties is taken as मूर्वा (C.3.267)
3. गुग्गुलुक has been explained as तिलपर्णी or चोरका (C. 3.267). This word has come in this connection in Aṣṭāṅga Nighaṇṭu.
4. हंसपादी प्रसिद्धैव मधुस्रवा reminds us of the verse मधुस्रवा हंसपादी of Aṣṭāṅga Nighaṇṭu.

Hence it appears that Aṣṭāṅga Nighaṇṭu is somewhat earlier than Jejjāṭa.

11) While comparing the work with Paryāyaratnamālā, a work ascribed to Mādhavakara, the object of both the works is the same i.e. to simplify the meanings of the difficult synonyms of drugs¹. Some of the verses are also similar such as :—

Paryāyaratnamālā

Aṣṭāṅga Nighaṇṭu

1. आमण्डो वर्धमानः स्यादेरण्डो

ऊरुवृक्षस्तथैरण्ड आमण्डो वातनाशनः

1. गूढपर्यायविज्ञानवासनासक्तचेतसाम् । कण्ठे केषांचिदेषैव भविष्यति विभूषणम् ॥

—Paryāyaratnamālā.

सर्वज्ञाय नमस्कृत्य द्रव्याणां गूढवाचिनाम् ।

—Aṣṭāṅga Nighaṇṭu.

हवुको वुकः

- | | |
|--|--|
| 2. आरेवतो राजवृक्षः प्रग्रहः | आरेवतो व्याधिघातः प्रग्रहः कृतमालकः |
| | कृतमालकः |
| 3. ज्योतिष्मती पीततैला | ज्योतिष्मती पीततैला |
| 4. वृक्षकः शक्रपर्यायो वत्सको |गिरिमल्लिका । |
| | गिरिमल्लिका |
| 5. कपिनामा कपितैलं कृत्रिमं | वृक्षकः शक्रवृक्षश्च वत्सकः कुटजस्तथा ॥ |
| | पिण्याकं कृत्रिमं कपिः |
| 6. धन्याकं धान्यकं धान्यं कुस्तुम्बुरः | धान्या कुस्तुम्बुरः धान्यं धनिका धान्यकं |
| | तथा । |
| 7. सुगन्धा सर्पगन्धान्या नाकुली | सुगाधा सुवहा रास्ना नाकुली गन्ध- |
| | नाकुली । |
| 8. कपित्थपर्णी विरचा सुरसा | कपित्थपर्णी झरसी निर्झरा झरपत्रिका |
| | चित्रपत्रिका |
| 9. शताह्वा शतपुष्पा स्यादतिच्छन्ना | शतपुष्पा त्वतिच्छन्ना.....शताह्वया |
| 10. धातकी ताम्रपुष्पी स्यात् कुंजरा | मद्यवासा सिन्धुपुष्पी धातकी मद्य- |
| | यन्तिका । कुंजरा..... ॥ |
| 11. मधुस्रवा हंसपादी त्रिपादी | मधुस्रवा हंसपादी त्रिपादी |
| 12. भूर्जो भूर्जपत्रोऽस्थिरच्छदः | भूर्जो भुजो बहुपुटो.....वास्थिरच्छदः |
| 13. कृकवाकुस्ताम्रचूडः कुक्कुटश्चरणायुधः | कृकवाकुस्ताम्रचूडः कुक्कुटश्चरणायुधः |
| 14. अश्वस्तुरंगमो वाजी तुरंगस्तुरगो | हयोऽश्वस्तुरगो वाजी |
| | हयः । |
| 15. कूष्माण्डकः पुष्पफलः | कूष्माण्डकं पुष्पफलं |

पूति as well as पारद and अभ्रक are mentioned in both the works.

But there are certain facts which show the developed condition of the concepts in Paryāyaratnamālā leading it to a later period such as :—

1. मूर्चि has been described as तिक्तवल्ली separately from मोरद and क्षीरमोरद.

2. स्वर्णक्षीरी has been described along with its yellow latex but there is no mention of कंकुष्ठ. Perhaps it has been missed inadvertently or the geographical factor may be responsible for this.

अरु and इयोनाक have been mentioned as synonyms. Taking into account the mention of पूति, पारद and अन्नक along with the developed descriptions of मूर्धा and अरु in Paryāyaratnamālā it may be placed somewhat later than the Aṣṭāṅga Nighaṇṭu, probably in 9th Cent. A.D. The author of this work, Mādhavakara, the son of Indrakara (not Indukara) is perhaps different from the author of Rugviniścaya. The concluding verse :—

सुरूपा सुपदन्यासा सत्कुलोत्था सुभाषिणी ।

प्रियेवास्तु सतां कण्ठे मालेयं यावदौषधम् ॥

reminds us of a verse in the Śiśupālavadhā of Māgha (8th Cent. A.D.) :—

अनुत्सूत्रपदन्यासा सदृष्टिः सन्निबन्धना ।

शब्दविद्येव नो भाति राजनीतिरपस्पृशा ॥

This may be a further indication for the date of the author to be later than 8th cent. A. D.

The following points are also worth considering in this respect :—

1. Several Unani drugs have been mentioned by Soḍhala such as अकरकरा, रूमी, मस्तगी, अहिफेन etc. But they are not found in Aṣṭāṅga Nighaṇṭu. Ahiphena has been mentioned by Soḍhala and then Śārṅgadhara but it could find a place only in the Nighaṇṭu of Madanapāla. These Unani drugs might have come into this country near about 10th Cent. A.D. We see Pārasika Yavāni even in Vṛndamādhava, a work of 9th Cent. A.D. The drug पूति might also have been introduced at this time. In Aṣṭāṅga Nighaṇṭu no such drug is seen except पूति. Hence it should be placed earlier than 9th Cent. A.D.

2. The ancient Nighaṇṭus were actually like Kośas containing synonyms of drugs. But later on those having descriptions of properties, actions and uses of drugs became popular. In the first group come Paryāyaratnamālā, Hṛdayadīpaka,

Nighaṇṭu Seṣa etc. and in the second group are Soḍhala's, Dhanvantari Nighaṇṭu, Guṇa Saṅgraha, Madanapāla's, Rāja Nighaṇṭu, Bhāva Prakāśa etc. The Aṣṭāṅga Nighaṇṭu comes in the second group. It is apparent that upto 12th Cent. A.D. the majority of Nighaṇṭus were written on the pattern of the first group while after 12th Cent. A.D. we find most of the Nighaṇṭus in the second group.

Considering all these evidences it seems that the Aṣṭāṅga Nighaṇṭu is a work of 8th Cent. A.D.

Perhaps Dhanvantari Nighaṇṭu is based on this work with addition of Dravyāvali and descriptions of properties and uses of drugs. In one of the Mss. the introductory verse is 'धन्वन्तरि नमस्कृत्य' instead of 'सर्वज्ञाय नमस्कृत्य' which may be one of the reasons for taking it as the basic material for that Nighaṇṭu. The most important fact supporting this is that verses in the Dhanvantari Nighaṇṭu are mostly similar to those in the Aṣṭāṅga Nighaṇṭu. The Dravyāvali seems to be the earlier work containing the bare synonyms of drugs to which was added later the description of properties, actions and uses by one Mahendra Bhogika, thus converting the whole work into Dhanvantari Nighaṇṭu. In my opinion, the Dravyāvali may be placed in 10th Cent. A. D. and the Dhanvantari Nighaṇṭu in the 13th Cent. A.D. If the Dravyāvali is based on the Aṣṭāṅga Nighaṇṭu the latter work would naturally be placed earlier in 8th Cent. A.D.

6. Plan of the work

According to all the Mss. the work is designed to describe the drugs mentioned in the Gaṇas of the Aṣṭāṅga Saṅgraha and also some other drugs not included in them. But actually the drugs have been described according to Gaṇas of the Aṣṭāṅga Hṛdaya. This may be one of the reasons for leaving the Pippalyādi Gaṇa in Ms. I which has been dropped in Aṣṭāṅga Hṛdaya.

The subject matter resembles that of the Paryāyaratnamālā, Dhanvantari Nighaṇṭu, Hṛdayadīpaka etc. and contains not

only drugs of vegetable, animal and mineral origin but also lists of animals, plants, water, gods, goddesses etc.

The order of the contents is as follows :—

1. The drugs of twenty-six Gaṇas of Vāgbhaṭa.
2. Other Plant drugs.
3. Plants belonging to Śāka-Varga. (Pot herbs)
4. Plants belonging to Phala-varga. (Fruits)
5. Pārthiva Dravyas (Minerals).
6. Lavaṇa and Kṣāra (Salts and Alkali).
7. Jāntava drugs (Drugs of animal origin).
8. Gandha Dravyas (Fragrant substances).
9. Dhātu (Metals).
10. Viṣa (Poisons).
11. Jaliya Dravyas (Aquatic plants).
12. Puṣpa Varga (Flowers).
13. Drava Varga (Liquids).
14. Ikṣu Varga and Madhu Varga (Sugar and Honey).
15. Taila Varga (Oil).
16. Madya Varga (Alcoholic beverages).
17. Dhānya Varga (Cereals).
18. Miśra Varga (Groups of drugs).
19. Kṛtāṇṇa Varga (Dietetic preparations).
20. Aṅga-Pratyaya (Organs).
21. Māṃsa Varga (Animals, birds and insects).
22. Śārīra Dhātus and Doṣas.
23. Earth and planets.
24. Gods and Goddesses — Śiva, Pārvatī, Viṣṇu, Lakṣmī.
25. Parts of plants.
26. Medicine and Physician.

By the words mentioned in the Aṣṭāṅga Saṁgraha or Aṣṭāṅga Hṛdaya are to be understood all possible drugs which are to be understood by that synonym e. g. काकादनी and ज्योतिष्मती by पीततैल and आम्रातक and गर्दभाण्ड by कपीतन and so on.

7. Value of the work

The work belongs to the class of Nighaṇṭus which deal with synonyms only. The author has made attempts to describe the drugs clearly and as such he has coined new synonyms which are very significant for giving a clear picture of the drug. Some examples are given below :—

1. फणिजिह्वापर्णी (Having leaves like snake's tongue) for शतावरी
2. गोलफल (Having round fruits) for मधुक
3. धन्वनच्छद (Having leaves like those of धन्वन) for पुरुषक
4. विन्ध्यजात (Growing in Vindhya region) for निभीतक
5. लाजपुष्पक (Having flowers like parched rice) for करंज
6. पीतसार (Having yellow wood) for बीजक
7. मण्डलपत्रक (Having round leaves) for शिशपा
8. अनिलशामन (Which pacifies vāta) for अगुरु
9. मरुद्भव (Growing in dry area) for धव
10. श्वेतज (Which destroys white patches) for अजकर्ण
11. शीतशामन (Eliminating cold) for अजकर्ण
12. वर्षावृद्ध (Which matures in rainy season) for भूकदम्ब
13. श्वजिह्वापत्र (Having leaves like dog's tongue) for स्नुही
14. स्फोटशोफक्षतकर (Which causes blisters, oedema and Ulcers) for भल्लातक
15. श्लेष्मकृत् (Which causes Kapha) for बदरी
16. उदुम्बरच्छदा, दृढपत्रक (Having thick leaves like those of उदुम्बर) for नागदन्ती
17. कण्टकिकिशुक (The plant similar to पलाश but with thorns) for पारिमर्द

18. योनिशूलची (Curing pain in Vagina) for उपकुंठिका
19. उद्गारशोधन (Which clears up the belch) for कृष्णजीरक
20. सुरभिच्छद (Having fragrant leaves) for कपित्थ
21. नीरपूर्णफल (Having fruit full of water) नारिकेल
22. स्थूलमध्य एवं मुनिभक्षित (Having thick middle portion and grain of sages) for यव
23. अकृष्टपच्य एवं शकुन्तमुनिभोजनम् (Growing wild and food grain for birds and sages) for नीवार
24. पिच्छिलरस (Having viscid and mucoid juice) for माष
25. खज्जक (Which causes Lathyrism) for कलाय
26. कपित्थपत्री (Having leaves like those of कपित्थ) for झरसी

Thus the work contains much new information which is both interesting and useful.

Apart from this, there are some obvious omissions and discrepancies in this work. As mentioned earlier कट्फल in Paruṣakādi gaṇa has been omitted altogether. Similarly शाल and अश्वकर्ण. The following points are to be noted:-

1. There is no कुरण्टक in वीरतर्वादिगण in Aṣṭāṅga Saṅgraha but it is seen in Aṣṭāṅga Hr̥daya. Our author has कुरटका and describes it also as शितिवार.

2. In the same Gaṇa there is करम्म in Aṣṭāṅga Hr̥daya and कर्कश in Aṣṭāṅga Saṅgraha. Our author, taking both together as कर्कशा and करम्भा and has given them as उत्तमकन्यका.

3. In अम्बुष्टादिगण, he takes मधुक as मधुपर्णी and thereby has मयूरशिखा instead of the popular drug मधुयष्टी.

4. In एलादिगण, he takes फलिनी as रेणुका while in अंजनादिगण the same word he takes as प्रियंगु.

5. In एलादिगण there is चोरक but here the author has described कर्चूर in its place.

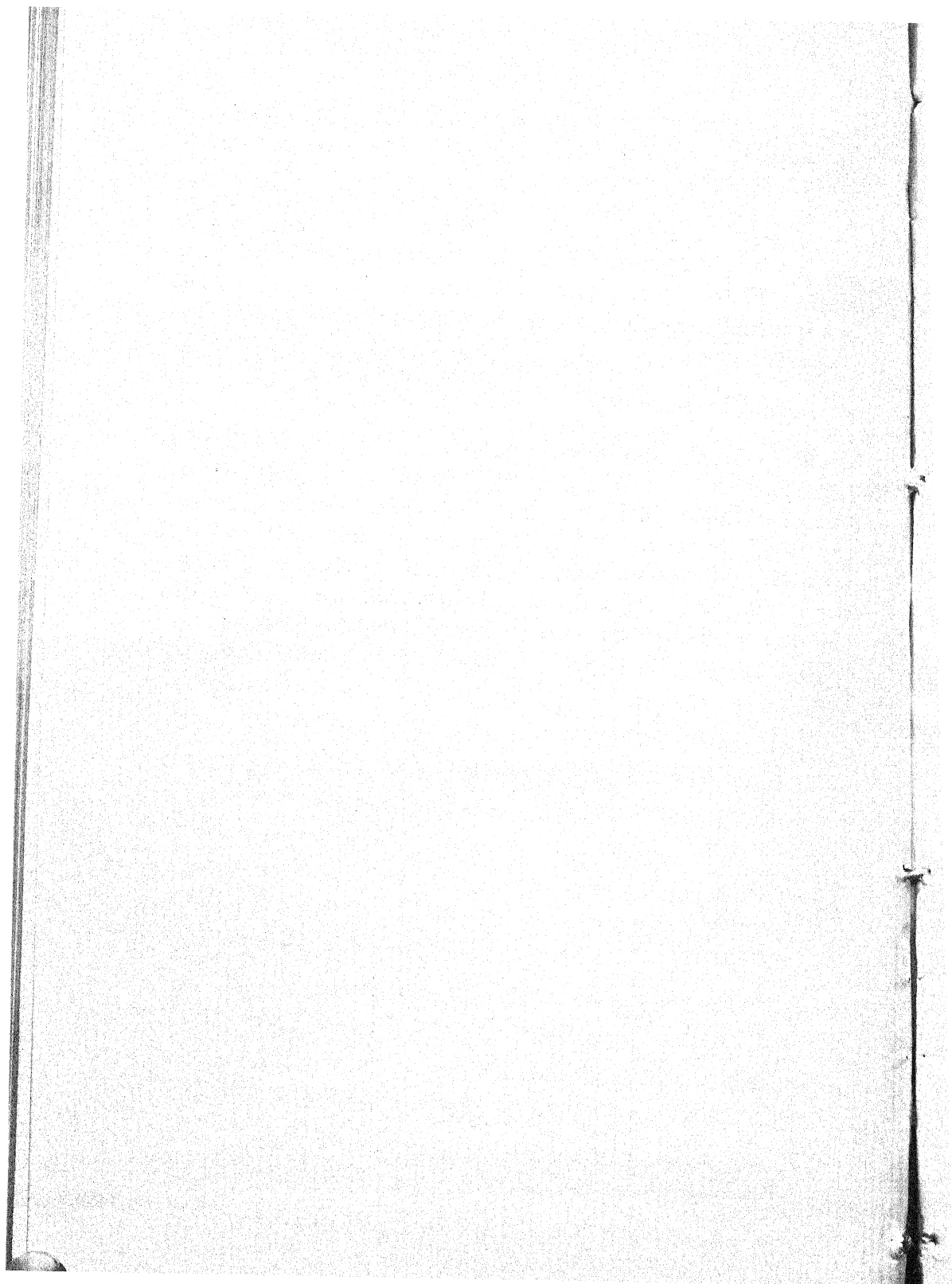
6 पिप्पल्यादिगण has not been mentioned although the drugs under this group have been described in other contexts.

Of course, he is right in giving तिक्क with the name 'शिखरी' in 'श्यामादिगण' instead of अपामार्ग because the former is more appropriate as सेदन than the latter.

7. All these facts show that the author of this Nighaṇṭu was not Vāgbhaṭa, the author of Aṣṭāṅga Saṁgraha and Aṣṭāṅga Hṛdaya; otherwise such omissions, discrepancies and description of more than one drug under one name would not have taken place.

8. Acknowledgements

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॥ अष्टाङ्गनिघण्टुः^१ ॥

सर्वज्ञाय^२ नमस्कृत्य द्रव्याणां गूढवाचिनाम् ।
अष्टाङ्गसंग्रहोक्तानां निघण्टुरभिधीयते ॥ १ ॥

अथ विदार्यादिगणः

विदारिपंचाङ्गुलवृश्चिकालीवृश्चीव^३देवाह्वयशूर्पपर्यः ।
कण्डूकरो जीवनहृस्वसंज्ञे द्वे पंचके गोपसुता त्रिपादी ॥ २ ॥
विदार्यादिरयं हृद्यो बृंहणो वातपित्तहा ।
शोषगुल्माङ्गमर्दोर्ध्वश्वासकासहरो गणः ॥ ३ ॥
विदारी गजवाजीष्टा वृषगन्धेक्षु^४गन्धिका ।
शृगालिका पुष्पवल्ली शुक्लकन्दा पलाशिका ॥ ४ ॥
क्षीरेक्षुवल्लीगन्धान्या क्षीरशुक्ला पयस्विनी^५ ।
वल्लीपलाशिका क्षीर^६विदारी श्रेष्ठकन्दकः^७ ॥ ५ ॥
पञ्चाङ्गुलो वर्धमानश्चित्रो गन्धर्वहस्तकः ।
उरुवृक्षस्तथैरण्ड^८ आमण्डो वातनाशनः ॥ ६ ॥
रक्तैरण्डो द्वितीयस्तु व्याघ्रो व्याघ्रतलोपमः^९ ।
नक्राहिदंष्ट्रिका कोली वृश्चिकाल्युष्ट्रधूमकः ॥ ७ ॥

1. This is not in MS.3. After this there is अविज्जमस्तु शुभमस्तु in MS.1 and शुभमस्तु अविज्जमस्तु श्रीगुरुभ्यो नमः in MS.3
2. धन्वन्तरि^३
3. वृश्चीर in Sabdakalpadruma
4. स्वादुपुष्पे^३
5. This line and the preceding one are absent in MS.1
6. पलाशगक्षीरा^१ पलाशकक्षीरी^३
7. गन्धकम्^३
8. एरण्ड उरुवृक्ष^३
9. रक्तस्तु गजकर्णस्थो व्याघ्री व्याघ्रतलोपमा^३

कालेयी धूमपलोष्टा विशल्या सर्पदंष्ट्रिका¹ ।
 पुनर्नवा वर्षकेतुः वृश्चीवः श्वेतमूलकः ॥ ८ ॥
 वर्षाभूः दीर्घपत्रा च विकसस्तु फटिल्लकः ।
 सुनाडिको रक्तपुष्पो विशाखो मण्डलच्छदः² ॥ ९ ॥
 सहदेवा महागन्धा देवगन्धा बलाहया³ ।
 गाङ्गेरुकी नागबला खरबन्धा निशाहया ॥ १० ॥
 विश्वदेवा शषा काला तथा चाश्वगवेधुका⁴ ।
 मुद्रपर्णी सहा⁵ सूप्यपर्णी मार्जारगन्धिका ॥ ११ ॥
 काकमुद्रा क्षुद्रसा चास्रपित्तहरा सरा⁶ ।
 पिशाची सिंहबिन्ना^{6a} च माषपर्णी महासहा⁷ ॥ १२ ॥
 मर्कटी चात्मगुप्ता च कण्डूकृत् कपिकच्छुरा ।
 वृष्यबीजा गलेकण्डूकरी शार्दूलविग्रहा⁸ ॥ १३ ॥
 फाणिजिह्वापर्यभोरुः पीवरीन्दीवरी वरी ।
 सूक्ष्मपत्रा द्वीपिशत्रुः शतमूली शतावरी ॥ १४ ॥

1. धूमपत्रा विशल्योष्टा विषघ्नी सर्पदंष्ट्रिका³ ।
2. In the place of three lines there are only two lines in MS.1 as:—
 श्वेतमूलोऽथ वर्षाभूः वृश्चीवः(श्च) पुनर्नवः ।
 कटिल्लो विकसोऽन्यस्तु रक्तपुष्पः सुनाडिकः ॥
3. This line is absent in MS.3.
4. Regarding नागबला there is only one line 'गाङ्गेरुकी विश्वदेवा काला नागबला शषा' in MS.1
5. महासूप्या³
6. This line is absent in MS.1
- 6a. सिंहवृत्ता (न्तर) in other Kośas
7. Absent in MS.3
8. In place of this line 'वृष्यप्रोक्ता महागुप्ता कपिरोमफला तथा' is found in MS.1

काकोली कवरी वीरा ध्वाङ्क्षोली क्षीरशुबिलका¹ ।
 जीवन्ती जीवनी जीवा शाकश्रेष्ठा सुमङ्गला² ॥ १५ ॥
 पयस्या पयसी पोटगला ज्ञेयार्कपुष्पिका ।
 जीवकः कूर्चनिभ^{2a}स्तु वृषाणी वृषभो वृषः ॥ १६ ॥
 पृश्निपर्णी पृथक्पर्णी धावनी कलशी गुहा ।
 शृगालविन्ना लाङ्गूली स्थिरा क्रोष्टुकपुच्छिका ॥ १७ ॥
 विदारिगन्धांशुमती शालपर्णी स्थिरा ध्रुवा ।
 त्रिपर्ण्यतिगुहा सौम्या महाक्षी तन्विका मता ॥ १८ ॥
 व्याघ्री निदिग्धिका^{2b} क्षुद्रा द्रावणी कण्टकारिका ।
 सिंहा च क्षुद्रवार्ताकी बृहती बहुपुत्रिका ॥ १९ ॥
 वार्ताकी हिङ्गुली सिंही भाण्टाकी दुष्प्रधर्षिणी ।
 गोकण्टको गोक्षुरकः श्वदंष्ट्रा च त्रिकण्टकः³ ॥ २० ॥
 कन्या गोपी कृष्णवल्ली सारिवा फणिजिह्विका⁴ ।
 सुगन्धिमूला भद्रा च सुगन्धा गोपवल्ल्यपि⁵ ॥ २१ ॥
 हंसपादी रक्तपादी त्रिपादी कीटमारिका ।
 घृतराष्ट्रपदी चैव मृतमन्दातिपर्णिका⁶ ॥ २२ ॥

इति विदार्षादिगणः प्रथमः

अथ सारिवादिगणः

सारिवोशीरकाश्मर्यमधूकशिशिरद्वयम्⁷ ।

यष्टी परुषकं हन्ति दाहपित्तासत्तृज्वरान्⁸ ॥ २३ ॥

1. Above three lines are absent in MS.3
2. जीवन्ती जीवनी शाकोत्तमा शृङ्गी विशिष्टिका¹
- 2a. कूर्चशीर्ष in other Kośas. 2b. निदिग्धिका in other Kośas
3. Above five verses are absent in MS.3
4. सारिवोत्पलपत्रिका
5. कालानुसार्याश्वेताङ्घ्रिः सुगन्धोत्पलसारिवा¹
6. In MS.1 only one line is found मधुसूता हंसपादी त्रिपादी कीटमारिका
7. मधूकं चन्दनागुरु³
8. This verse is absent in MS.1

सारिवादिगणं वक्ष्ये पुरा प्रोक्ता तु सारिवा ।

वीरण्यामव(भय)लामज्जकोशीरममृणालकम् ॥ २४ ॥

वीरं वीरणमूलं च बहुमूलं रणप्रिया¹ ।

काश्मर्यभीरुः श्रीपर्णी काश्मर्यं कटूफलं तथा ॥ २५ ॥

डोलाफलस्तीक्ष्णसारो मधूको गुडपुष्पकः ।

मधुपुष्पो लोध्रपुष्पो वानप्रस्थो मधुदुमः² ॥ २६ ॥

ज्ञेयो मधूलसंज्ञोऽपि मधूको वारिसंस्थितः ।

छदे ह्रस्वस्तैलपुष्पस्तुल्यस्तु रसवीर्यतः³ ॥ २७ ॥

भद्रश्रियं मलयजं गोशीर्षं श्वेतचन्दनम् ।

कुचन्दनं ताम्रवर्णं लोहितं रक्तचन्दनम्⁴ ॥ २८ ॥

यष्टी मधुकयष्ट्याह्वा मधुकं क्लीतकाह्वयम् ।

परुषको मृदुफलो रोषजो धन्वनच्छदः ॥ २९ ॥

इति सारिवादिगणः द्वितीयः ।

अथ पिप्पल्यादिगणः⁵

कृष्णाग्रन्थिककाकमाचिचविकाविश्वौषधाजाजिभिः

पाठारामठरेणुकागजकणासिद्वार्थचित्रोषणैः ।

स्पृक्का जात्यजमोदहिङ्गुलुटिभिः भाङ्गीविलङ्गान्वितैः

एभिर्विंशतिभिः कफामयहरः कृष्णादिकोऽयं गणः ॥ ३० ॥

1. This line is absent in MS.1

2. This line is absent in MS.1

3. This Verse is absent in MS.3. In its place there is only one line 'गौरीवासा ह्रस्वपुष्पी मधुक्षीरा मधूलिका ।

4. रक्तं कुचन्दनं चैव रक्तचन्दनलोहिते⁸

5. This Gāṇa is absent in MS.1. It is to be noted that though it is found in Aṣṭāṅga Saṁgraha it did not find a place in Aṣṭāṅga Hṛdaya. However, these have been included in other Gāṇas.

पिप्पली मागधी कृष्णा वैदेही चपला कणा ।
 उपकुल्या ¹कौलनामा शौण्डी स्यात्तीक्ष्णतण्डुला ॥ ३१ ॥
 काकमाची गुच्छफला स्वर्या मरिचिकाफला ² ।
 काकोली चविका चव्यं ग्रन्थिला कोलवल्लिका ³ ॥ ३२ ॥
 शुण्ठी महौषधं विश्वं ⁴नागरं विश्वभेषजम् ।
 अजाजी जीरकं ⁵माता मेध्यं स्याद्यौ (दौ) चरापथम् ॥ ३३ ॥
 कृष्णजीरेति काकोली कालिकोद्गारशोधनी ⁶ ।
 जीरणा कारभी योनिशूलघ्नी चोपकुञ्चिका ⁷ ॥ ३४ ॥
 मालवी त्रिशिरा पाठा प्राचीना वृत्तपर्णिका ⁸ ।
 अम्बष्टा स्थापनी वीरा ⁹बोधकी च कुचेलिका ॥ ३५ ॥
 जन्तुघ्नं जरणं हिङ्गु ¹⁰भूतघ्नं बस्तिर्सिंहकः ।
 कपिला रेणुका कौन्ती राजपुत्री हरेणुका ¹ ॥ ३६ ॥

1. च शौण्डी च तन्मूलं ग्रन्थिकं स्मृतम्¹—after this there is another line in MS. 3:- 'ग्रन्थिकं पिप्पलीमूलं सर्वग्रन्थिकभूषणम्।
2. गूढफला काकाह्वा माचिकाश्विका
3. चव्यं कोला च चविका ग्रन्थिला गन्धनाकुली¹ ।
4. शृङ्गवेरं च नागरम्¹
5. पीतम्¹
6. जीरको जरणः कृष्णजीरश्चोद्गारशोधनः¹
7. कारवी योनिशूलघ्नी छत्रा घोषोपकुञ्चिका¹—After this there is one more line in both MS. 5 प्रतिवर्षरकोवस्तगन्धः प्रतिमपूरकः।
8. कटुरोहिणीका पर्वी द्विधा पाठा कुचेलिका¹
9. प्राचीना वृत्तपर्णिका⁸ At another place the following verse is found in MS. 3
 पाठा च द्विविधा प्रोक्ता साम्बष्टा च कुबेरिका ।
 विज्ञेया स्थापनी वीरा प्राचीना वृत्तपर्णिका ॥
10. रामठं भूतनाशनम्
11. सुहेला च सुवेणी च रेणुका कौन्तनामिका¹

श्रेयसी स्याद् गजकणाकृतिमाचविकाफला^१ ।
 आसुरी सर्षपो राजी नासासंवेदनः कटुः^२ ॥ ३७ ॥
 सिद्धार्थको भूतनाशो रक्षोघ्नः श्वेतसर्षपः^३ ।
 तिला^४ कट्वी मत्स्यपित्ता कटुका शकुलादनी ॥ ३८ ॥
 वल्लोजं^५ यवनेष्टं स्यान्मरिचं तीक्ष्णमूषणम् ।
 स्पृक्का स्पृक् ब्राह्मणी देवी पिशुना च लता सती^६ ॥ ३९ ॥
 जातीफलं मज्जसारं जाती^७ मदनशौण्डिकौ ।
 अजमोदा खरा^८ ह्वा च बस्तमोदा च मर्कटी ॥ ४० ॥
 एला तु द्राविडी तुत्था सूक्ष्मैला बहुला त्रुटिः ।
 भार्ज्जी गर्दभशाकं च पद्मा ब्राह्मणयष्टिका^९ ॥ ४१ ॥

इति पिप्पल्यादिगणस्तुतीयः

अथ पद्मकादिगणः

पद्मरूपण्डौ वृद्धितुगर्द्धयः शृंग्यमृता दश जीवनसंज्ञाः ।
 स्तन्यकरा घनन्तीरणपित्तं ग्रीणनजीवनशृंहणवृष्याः ॥ ४२ ॥

1. धात्रिका तु शुभा चव्या श्रेयसी हस्तिपिप्पली^१
2. सर्षपः कटुगन्धश्च राजिका ग्राह्यगन्धकः^१
3. In MS. 3 at another place there is the following verse :-
 तिलपर्णी च बोधी च राजिका त्वासुरी स्मृता ।
 अन्यः पीततरश्चैव चक्राङ्गोऽमलसर्षपः ।
 In MS. 1 also माङ्गल्योऽरिष्टकश्चैव पीतबीजोऽर्थसाधकः —
4. तिका कटुमरा कृष्णा—After this there is one additional line—अशोकरोहिणी मत्स्यशकला च गवादनी ।
5. यवनेष्टं तु मारीचं^१
6. ध्यामकं श्यामकं गन्धं स्पृक्का देवी लता सती^८
7. जातिका जातिपत्रकः^१
8. वस्तमोदा दीप्यको लोचमर्कटः— There is one more line after this—‘खराह्वा कारवी बस्तमोदा हस्तिमयूरिका’
9. फज्जी च पालिन्दो द्विजयष्टिः सुगन्धिका^१

पद्मकादिगणं वक्ष्ये हेमपद्मं तु पद्मकम् ।
 प्रपौण्डरीकं श्रीपुष्पं पुण्ड्राहं मूलसाधनम् ॥ ४३ ॥
 वृद्धिस्तु श्रावणी पुष्टिः^१ महावृद्धिः परोच्यते ।
 तवक्षीरी तुषा शुभ्रा वंशाख्या वंशरोचना ॥ ४४ ॥
 शृंगी स्मृता महाघोषा ज्ञेया कर्कटशृंगिका ।
 गुडची कुण्डली छिन्नरुहा काण्डोद्भवाऽस्मृता ॥ ४५ ॥
 मधुपर्णी वयःस्था च^२ मण्डली तन्त्रिका स्मृता ।
 शल्यपर्णी मणिच्छिद्रा^३ मेदा मेदःसमुद्भवा ॥ ४६ ॥
 महामेदा वृक्षरुहा महापुरुषदन्तिका ।
 दशानां जीवनीयानां संज्ञा तु परिकीर्तिता ॥ ४७ ॥

इति पद्मकादिगणश्चतुर्थः

अथ परुषकादिगणः

परुषकं वरा द्राक्षा कटफलं कतकात् फलात् ।
 राजाहं दाडिमं शाकं तृष्मूत्रामयवातजित् ॥ ४८ ॥
 परुषादिगणं वक्ष्ये^४ पुरा प्रोक्तं परु(रु)षकम् ।
 वरोत्तमा च त्रिफला श्रेष्ठा चापि फलत्रयम् ॥ ४९ ॥
 प्राणदा पूतनाऽमोघा हरीतक्यभया जया^५ ।
 पथ्याऽस्मृता हैमवती कायस्था रोहिणी स्मृता ॥ ५० ॥

1. पुष्पी

2. Only this much is found in MS. 3

3. Absent in MS. 3

4. परुषकादिमाचक्षे^१ ।

5. पथ्या च प्राणदाऽमोघा हरीतक्यभया जया^३—The second line of the verse is absent.

अक्षः कलिः कर्षफलो विन्ध्यजातो विभीतकः¹ ।
 कोरङ्गको मृदुफलो धात्री चामलकी शिवा ॥ ५१ ॥
 रोहिणी खट्वला प्रोक्ता द्राक्षा मृदुफला तथा² ।
 मृद्वीका तूत्तमफला गोस्तनी चौत्तरापथा³ ॥ ५२ ॥
 हेमवल्को महावल्को भद्रवृक्षश्च कीर्तितः ।
 कतकस्य फलं कात्यं ज्ञेयं वारिप्रसादनम् ॥ ५३ ॥
 राजादनं क्षीरशुल्कं राजाह्वं वानरप्रियम् ।
 शुकेष्टं दाडिमं चैव रक्तबीजफलाह्वयम्⁴ ॥ ५४ ॥
 स्वाद्वम्लं रोचनं चैव द्वितीयमम्लदाडिमम् ।
 बृहच्छदस्तथा शाको⁵ वरदारुः खरच्छदः ॥ ५५ ॥

इति परुषकादिगणः पञ्चमः ।

अथ अञ्जनादिगणः

अञ्जनं फलिनी मांसी पद्मोत्पलरसाञ्जनम् ।
 सैलामधुकनागाह्वं विषान्तर्दाहपित्तनुत् ॥ ५६ ॥
 स्मृतं स्रोतोऽञ्जनं वीरमञ्जनं यामुनं तथा ।
 स्रोतोभवमथो नाद्यं सौवीरं नेत्रभूषणम् ॥ ५७ ॥
 फलिनी कोलगिरिका श्यामा कान्ता प्रियङ्गुका ।
 पिशाची नलदं मांसी जटिला भूतकेशिनी ॥ ५८ ॥

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1. अक्षः कर्षफलः.....प्रकीर्तितः (कालिद्रूमः)^{3?}
 2. गोस्तनी चोत्तमा प्रोक्ता द्राक्षा मधुफला तथा³—
 3. मृद्वीका गोस्तनी चैव सा चोत्तमफला तथा³ ।
 4. This and the following quarters of the verse are absent in MS. 3
 5. शाकस्तथा महाशाखः—

नलिनं पुष्करं पद्ममरविन्दं कुशेषयम् ।
 पङ्केरुहं तामरसं सारसं सरसीरुहम् ॥ ५९ ॥
 विसप्रसन्नराजीवजलजाम्भोरुहाणि च ।
 इन्दीवरं कुवलयं नीलं नीलोत्पलं तथा ॥ ६० ॥
 सौगन्धिकं तु कल्हारं रक्तोत्पलमुगन्धिके^१ ।
 द्रवाहममृतासंगकृतं ताक्षर्यो रसाञ्जनम् ॥ ६१ ॥
 एला तु द्राविडी प्रोक्ता बहुला त्रुटिसंज्ञका^२ ।
 हेमपुष्पं तु नागाहं केसरं नागकेसरम्^३ ॥ ६२ ॥

इत्यञ्जनादिगणः षष्ठः

अथ पटोलादिगणः

पटोलकदुरोहिणीचन्दनं मधुस्रवगुडचिपाठान्वितम् ।
 निहन्ति कफपित्तकुष्ठज्वरान् विषं वमिमरोचकं कामलाम् ॥ ६३ ॥
 पटोलादिस्तु राजीमत् कुलकं च पटोलकम् ।
 खरच्छदः पाण्डुफलो राजमान्योऽमृताफलः^४ ॥ ६४ ॥
 पीलुपर्णी मधुरसा मूर्वा चातिरसा स्मृता^५ ।
 मधुस्रवा पीलुपत्रा मोरटी क्षीरमोरटम्^६ ॥ ६५ ॥

इति पटोलादिगणः सप्तमः

अथ गुडच्यादिगणः

गुडचीपत्रकारिष्टधानकारक्तचन्दनम् ।
 पित्तश्लेष्मज्वरच्छर्दिदाहतृष्णाध्नमग्निकृत् ॥ ६६ ॥

1. रक्तं तु हल्लकं चैव रक्तं रक्तोत्पलं तथा । सौगन्धिकं रक्तनीलं रक्तं कोकनदं स्मृतम्^३ ॥
2. सूक्ष्मैला बहुला त्रुटिः^१
3. हेमभसंज्ञं नागाहम्^३
4. This line is missing in MS.3.
5. तथा^३
6. मधुस्रवा मुरङ्गी च मोरटा क्षीरमोरटा^३

निम्बोऽरिष्टो गुह्य्यादौ पिचुमान्दः शुक्रप्रियः ।

धान्या कुस्तुम्बुरुः धान्यं धनिका धान्यकं तथा ॥ ६७ ॥

इति गुह्य्यादिगणोऽष्टमः

अथ आरग्वधादिगणः

आरग्वधेन्द्रयवपाटलिकाकतित्तानिम्बामृतामधुरसामुववृक्षपाठाः ।

भूनिम्बसैर्यकपटोलकरञ्जयुग्मसप्तच्छदाग्निसुपवीफलवाणघोष्टाः ॥ ६८ ॥

आरग्वधादिर्जयति छर्दिकुष्ठविषज्वरान् ।

कफं कण्डूं प्रमेहं च दुष्टव्रणविशोधनः ॥ ६९ ॥

आरग्वधो राजवृक्षः शम्याकश्चतुरङ्गुलः ।

आरेवतो व्याधिघातः प्रग्रहः कृतमालकः ॥ ७० ॥

कलिङ्गकस्त्विन्द्रयवो वत्सकः^१ कौटजं फलम् ।

पाटली दीर्घवृत्ता च स्थल्यामोघाऽम्बुवासिनी ॥ ७१ ॥

वृत्ततुण्डा^२ काकतित्ता शार्ङ्गेष्टा(शार्ङ्गस्था ?) ज्जारबल्लिका ।

व्याघ्रपादः सुवतरुः स्वादुकण्टो विकङ्कतः ॥ ७२ ॥

किराततित्तो भूनिम्बः कट्टणः काण्डतित्तकः ।

सैर्यकस्तु सहचरः सैर्यको मृदुपुष्पकः ॥ ७३ ॥

बाणः स्मृतो नीलपुष्पः धीरशौर्यकबोश्वराः^३(?) ।

पूतिकरञ्जः कैडर्यः प्रकीर्यश्चिरबिल्वकः^४ ॥ ७४ ॥

उदकीर्यो नक्तमालः करञ्जो लाजपुष्पकः^५ ।

सप्तच्छदोऽयुग्मपत्रः^६ सप्ताहो गुच्छपुष्पकः ॥ ७५ ॥

1. After this missing in MS.3.

2. उत् तुडकी^३

3. नीलसैर्यक एव च^३ The above two lines are missing here in MS.3. However, the second line is read in असनादिगण

4. चिरबिल्वः प्रकीर्तितः^३

5. मातृनन्दनः^३

6. पर्णः^३

चित्रको द्वीपसंज्ञस्तु वह्निपर्यायवाचकः ।

रक्तचित्रस्तथान्यस्तु महाङ्गः कालमूलकः¹ ॥ ७६ ॥

पानीयवल्ली सुषवी बृहद्वल्ल्युत्पलच्छदा² ।

गालो राठोऽथ मदनः पिण्डीतः करहाटकः³ ॥ ७७ ॥

शल्यकैडर्यवृक्षः स्याच्छर्दनस्तगरः फलम्⁴ ।

घोण्टो मुण्ट(?)गोपघोण्टौ पञ्चकी मर्कटाह्वया⁵ ॥ ७८ ॥

इत्यारम्भधादिगणो नवमः ।

अथ असनादिगणः

असनतिनिशभूर्जश्वेतवाहप्रकीर्याः

खदिरकदरभण्डीशिंशपामेषभृङ्गयः ।

त्रिहिमतलपलाशाः जोङ्गकः शाकशालौ

क्रमुकधवकलिङ्गच्छागकर्णाश्वकर्णाः ॥ ७९ ॥

असनादिर्विजयते श्वित्रकुष्ठकफक्रिमीन् ।

पाण्डुरोगं प्रमेहं च मेदोदोषनिवर्हणः ॥ ८० ॥

असनादौ पीतसारः प्रियको बीजकोऽसनः ।

स्यन्दनः स्तिमितो नेमिः रथद्रुः सर्वसाधकः ॥ ८१ ॥

भूर्जो भुजो बहुपुटो मृदुत्वक्चास्थिरच्छदः ।

पार्थोऽर्जुनः श्वेतवाहः ककुभः फाल्गुनाह्वयः⁶ ॥ ८२ ॥

गायत्री खदिरो गीता कुष्ठानो बालपत्रकः ।

कदरः खदिरः सारो कोटरी श्यामसारकः ॥ ८३ ॥

1. Missing in both MSS.

2. वल्ल्यवला तथा³

3. This and the other two following lines are read in 'असनादिगण' in MS.3.

4. Missing in MS.3.

5. बदरी मर्कटच्छदः³

6. फाल्गुनस्तथा³

भण्डी शुकद्रुः प्लवगः शिरीषो मृदुपुष्पकः ।
 कपिला शिशपा कृष्णसारो मण्डलपत्रकः^१ ॥ ८४ ॥
 वस्तान्त्री मेघशृङ्गी च^२ चक्षुष्या बहुलाङ्गिका ।
 कालेयकं पीतसारं तृतीयं वर्णकृद्विमम् ॥ ८५ ॥
 ताडस्तालो दीर्घतरुस्तृणराजस्त्रिवीजकः^३ ।
 पलाशः किंशुको वातरोधो^४ ब्रह्मतरुः पटुः ॥ ८६ ॥
 जोङ्गकः शीतशमनो लोहनामागरुः स्मृतः ।
 सजह्निः श्रीकरः शालो रसो निर्यासरालकौ^५ ॥ ८७ ॥
 धवो दृढतरुगौरैः शकटाक्षो मरूद्भवः^६ ।
 क्रमुकं कैवुकं पूगं कपायं मधुराह्वयम् ॥ ८८ ॥
 श्वेतघ्नः शीतशमनः^७ बस्तकणोऽजकर्णकः ।
 शस्यसंवरणः शूरः^८ कुशिकश्चाश्वकर्णकः ॥ ८९ ॥

इति असनादिगणः दशमः

अथ वरुणादिगणः

वरुणसैर्यकयुग्मशतावरीदहनमोरटविल्वविषाणिकाः ।
 द्विवृहतीद्विकरञ्जयाद्वयं बहलपल्लवदर्भरुजाकराः ॥ ९० ॥
 वरुणादिः कफं मेदो मन्दाग्नित्वं नियच्छति ।
 आद्र्यवातं शिरःशूलं गुल्मं चान्तः सविद्रधिम् ॥ ९१ ॥
 वरुणादौ श्वेतपुष्पो वरुणो वरणः स्मृतः ।
 शटालवृक्षो विल्वोऽस्त्री पूतिवातो^९ महाफलः ॥ ९२ ॥

१. मण्डलपत्रिका^३
२. वस्तशृङ्गी मेघशृङ्गी^३
३. शलः शलः^३
४. वातपूर्णः^३
५. एव च^३
६. रथद्रुमः^३
७. वातशमनः^३
८. ज्ञेयः^३
९. पाको^३

मातूरः श्रीफलः शैवः शाण्डिल्यः श्रीनिवासकः¹ ।

महाकाल्यजशृङ्गी च कूर्चपर्णी विषाणिका ॥ ९३ ॥

जयाग्निमन्थोऽरणिका तक्कारी वैजयन्तिका ।

शिग्रुः शोभाञ्जनस्तीक्ष्णगन्धो² बहलपल्लवः ॥ ९४ ॥

मुरुङ्गी शिग्रुको रक्तपुष्पो मधुरशिग्रुकः³ ।

तृतीयो मधुरः सिंशकेपरो मधुशिग्रुकः ॥ ९५ ॥

सितं तीक्ष्णं शिग्रुबीजं श्वेताङ्गं मरिचाह्वयम् ।

दर्भः कुशो लवः स्थूलः सूक्ष्मो वेदपवित्रकः⁴ ॥ ९६ ॥

रुजाकरस्त्वार्तगलो हुंकारो भीषणाह्वयः ।

जालवृक्षो दुष्प्रधर्षः स्वादुतिक्तफलः स्मृतः ॥ ९७ ॥

इति वरुणादिगणः एकादशः

अथ ऊषकादिगणः

ऊषकस्तुत्थकं हिंशु कासीसद्वयसैन्धवम् ।

सशिलाजतु कृच्छ्राश्मगुल्ममेदः कफापहम् ॥ ९८ ॥

ऊषकादौ तु वृषको वृषको रुचकाह्वयः ।

ऊषो निःसारकः सिंहो मूत्रवृद्धिकरः स्मृतः⁵ ॥ ९९ ॥

कठिनं तुत्थकं द्वेधा कर्परं वह्निंकण्टकम् ।

जन्तुघ्नं जरणं हिंशु रामठ भूतनाशनम् ॥ १०० ॥

कासीसं पांशुधावाग्व्यं द्वितीयं पुष्पसंज्ञकम् ।

सैन्धवं माणिमन्थं च नादेयं लवणोत्तमम् ॥ १०१ ॥

1. This line is Missing in MS.3.

2. कृष्णगन्धा

3. तिक्तकः³

4. घासमेदाद्विधा मतः³

5. ऊषो निःसारकश्चैव सिंहक्षारश्च कीर्तितः³

शिलाजं धातुजं ज्ञेयं मन्दरोत्थं शिलाजतु ।

पार्वतं शैलनिर्यासः गिरिजं च शिलाह्वयम्¹ ॥ १०२ ॥

इति ऊपकादिगणः द्वादशः

अथ वीरतरादिगणः

वेल्लन्तरारणिकवृकवृषाश्मभेदगोकण्टकोत्कटसहाचरबाणकाष्ठाः ।

वृक्षादनीनलकुशद्वयगुण्डगुन्द्राभल्लकमोरटकुरण्टकरम्भपार्थाः ॥ १०३ ॥

वर्गो वीरतराद्योऽयं हन्ति वातकृतान् गदान् ।

अश्मरीशर्करामूत्रकृच्छ्राघातरुजाहरः ॥ १०४ ॥

वेल्लन्तरो वीरतरुर्गणे वीरतरादिके ।

वमुकः स्थूलपुष्पश्च बुकश्चेश्वरमल्लिका² ॥ १०५ ॥

सिंहासः कर्कटश्चैव वृषकरचाटरूपकः ।

वेणुपत्री वृषा पार्वी पर्वणी वंशपत्रिका³ ॥ १०६ ॥

अश्मभेदी शिलाभेदी ज्ञेया पाषाणभेदिका⁴ ।

उत्कटा सूक्ष्मपत्रा च दीर्घलोहितयष्टिका ॥ १०७ ॥

शरक्षुकुसुमौ बाणः स काण्डेक्षुनिभाङ्घ्रिकः⁵ ।

श्वेतचामरकः काशो गुन्द्रा स्याद् गुच्छपुष्पिका ॥ १०८ ॥

वृक्षादनी तु शिखरो वन्दाकः कामवृक्षकः ।

मृदुपुष्पोऽथ सुषिरो नदीस्थो नलको नलः⁶ ॥ १०९ ॥

1. शिलाजं चैव विज्ञेयं गिरिजं च शिलाह्वयम् ।
पार्वतं शैलनिर्यासः मन्दरोत्थं शिलाजतु³ ॥

2. बल्लिका³

3. This verse is absent in MS.3.

4. Absent in MS.1.

5. Absent in MS.3.

6. नालिको नलकः स्मृतः¹ After this there is one more line in MS.1:- गन्धपुष्पस्तृणगुणी पत्रः तृणकलोत्तरी

गुण्ठो वृत्तगुणः शुण्ठः शृंगवेराभमूलकः ।
 भल्लूको भूतवृक्षश्च श्योनाकश्चैव दुण्डुकः ॥ ११० ॥
 श्रीहस्तिनी कुरटका पिचुकः शितिवारकः ।
 कृष्णसूक्ष्मफला युक्तपुष्पा^१ मस्तकमंजरी ॥ १११ ॥
 करम्भः कर्कशो युग्मफला चोत्तमकन्यका^२ ।
 कपोतवङ्का वरदा रविभक्ता सुवर्चला ॥ ११२ ॥

इति वीरतरादिगणस्त्रयोदशः

अथ लोघ्रादिगणः

रोध्रशाबरकरोध्रपलाशाः जिङ्गिणीसरलकटफलयुक्ताः ।
 कुत्सिताम्बकदलीगतशोकाः सैलवालुपरिपेलवमोचाः ॥ ११३ ॥
 एष रोघ्रादिको नाम मेदः कफहरो गणः ।
 योनिदोषहरः स्तम्भी वर्ण्यो विषविनाशनः ॥ ११४ ॥
 लोघ्रादौ तिल्वको लोघ्रस्तिरीटः पट्टिकाह्वयः^३ ।
 द्वितीयः शावरः श्वेतो घनत्वक् चाक्षिभेषजः ॥ ११५ ॥
 जिगिणी जिङ्गिणी ज्ञेया^४ मोचकी गुडमञ्जरी ।
 पूतिकाष्ठं देववृक्षः सरलो देवदारुकः^५ ॥ ११६ ॥
 सुरकाष्ठं भद्रदारुः देवपर्यायवाचकः^६ ।
 सुगन्धा सुवहा रास्ना युक्ताह्वा^७ गन्धनाकुली ॥ ११७ ॥

-
1. चैव तथा^३
 2. करम्भः पर्वतीयश्च वशिश्च कुपिपली^३
 3. तिरीटं पट्टिकाह्वयम्^१
 4. प्रोक्ता^१
 5. सरलः स्नेहदारुश्च पूतिकाष्ठमिति स्मृतः^३
 6. This line is absent in MS.3.
 7. स्ना युक्ताह्वा is missing Ms.1.

सुरभिश्च कदम्बश्च कुञ्चिताङ्गो हरिप्रियः ।

रम्भा तु कदली मोचा वृत्तपुष्पांशुमत्फला¹ ॥ ११८ ॥

अशोको विगतशोकः सुभग²स्ताम्रपल्लवः ।

एलवालुकमैलेयं बालेयं हरिवालुकम् ॥ ११९ ॥

कुटन्नाटं प्लवङ्गं च वितुन्नं परिपेलवम् ।

सुरभिः सल्लकी मोचा महारम्भा गजप्रिया ॥ १२० ॥

इति लोघ्रादिगणश्चतुर्दशः

अथ अर्कादिगणः

अर्कालर्को नागदन्ती विशल्या भार्ङ्गी रास्ना वृश्चिकाली प्रकीर्या ।

प्रत्यक्पुष्पी पीततैलोदकीर्या श्वेतायुग्मं तापसानां च वृक्षः ॥ १२१ ॥

अयमर्कादिको वर्गः कफमेदोविषापहः ।

कमिकुष्ठप्रशमनो विशेषाद् व्रणशोधनः ॥ १२२ ॥

अर्कादौ तु सदापुष्पा³ सूर्याह्वाऽर्कस्तु रूपिका⁴ ।

मन्दारः श्वेतकुसुमोऽलर्को विकरणः स्मृतः ॥ १२३ ॥

नागदन्ती श्वेतघण्टा नागिनी पूर्वपुष्पिका⁵ ।

विशल्या हलिनी⁶ वस्त्रिजिह्वा लाङ्गलिका स्मृता ॥ १२४ ॥

भार्ङ्गी फल्ली⁷ च पालिन्दी द्विजयष्टिः सुगन्धिका⁸ ।

अपामार्गः शैखरिकः प्रत्यक्पुष्पी मयूरकः ॥ १२५ ॥

1. वृत्तपुष्पी तु कदली मोचा रम्भांशुमत्फला¹

2. सुरभिः¹

3. सदापुष्पी³

4. पुष्पिका³

5. नागजिह्वा स्फुटमला क्षीरिणी चार्कपुष्पिका³

6. हारिणी³

7. स्वजा³

8. महागर्दभगन्धिका³

काकादनी पीततैला वेगा काकाण्डकी तथा ।
ज्योतिष्मती पीततैला वेगा कङ्कुणिका स्मृता ॥ १२६ ॥
श्वेता सुनाभिः कटभी किणिही मधुरेणुका ।
कटम्भरा महाश्वेता कालिन्दी कटभी सिता ॥ १२७ ॥
कुमार्याख्या महाश्वेता वन्ध्या कर्कोटकी तथा^१ ।
इंगुदस्तित्तमजा च पीलुकस्तापसद्रुमः^२ ॥ १२८ ॥

इत्यर्कादिगणः पञ्चदशः

॥ अथ सुरसादिगणः ॥

सुरसयुगफणिजं कालमाला विडङ्गं
खरबुमवृषकर्णी कटफलं कासमर्दः ।
क्षवकसरसिभाङ्गीकार्मुकाः काकमाची
कुलहलविषमुष्टी भूस्तृणो भूतवेशी ॥ १२९ ॥
सुरसादिगणः श्लेष्ममेदः कृमिनिषूदनः ।
प्रतिश्यायारुचिश्वामकामघ्नो व्रणशोधनः ॥ १३० ॥
सुरसादौ गणे द्वेधा सुरा कृष्णगौरतः ।
स्वादुगन्धिच्छदा चैव कायस्था तुलसी तथा^३ ॥ १३१ ॥
फणिज्जको मञ्जरीकस्तीक्ष्णगन्धः सुगन्धिकः ।
कृष्णार्जकः कालमालः वटिञ्जरकुठेरकौ^४ ॥ १३२ ॥
विडङ्गं किमिजिद्वश्यं किरीटं श्वेततण्डुलम्^५ ।
शूकात्मकः खरबुसौ मरुवः खरपत्रकः ॥ १३३ ॥

1. The above four lines are missing MS. 3.

2. इंगुदी तापसतरुः पीलुकस्त/पसद्रुमः^१—

3. कायस्था तुलसी स्वासा दुर्गन्धा प्रत्यमञ्जरी^१

4. This line is absent in MS. 3.

5. This line is also absent in MS. 3.

वृषकर्ण्यखुकर्णी च तथा भूमिपरिश्रया¹ ।

राजक्षवः² पीतपुष्पः कासधनः कासमर्दकः ॥ १३४ ॥

उद्वेगजननस्तीक्ष्णः क्षवकः क्षुद्रिवोधकः³ ।

कपित्थपत्री शरसी निर्झरा शरपत्रिका ॥ १३५ ॥

प्राचीना बोधकी कान्ता कार्मुका रक्तमञ्जरी ।

माधवी स्यादमुक्तश्च सुवसन्तोऽतिमुक्तकः ॥ १३६ ॥

काकमाची गूढफला काकाह्वा माचिकाऽपि⁴ च ।

बोलो⁵ वृद्धः कुलहलो जम्बूलो⁶ भूकदम्बकः ॥ १३७ ॥

विषमुष्टिश्च⁷ कर्कोटी क्षयाह्वा केशमुष्टिका ।

पुत्राञ्जलिः भूतकेशी भूस्तृणो गुह्यबीजकः⁸ ॥ १३८ ॥

भूतावेशी भूतकेशी निर्गुण्डी सिन्दुवारकः ।

शेफालिका श्वेतपुष्पा श्वेतनिर्गुण्डिका स्मृता⁹ ॥ १३९ ॥

इति सूरसादिगणः षोडशः

1. तलाभ्रया³.

2. राजवृक्षः¹.

3. After this there is one more line in MS. 1 as : — राजक्ष-
वस्तीक्ष्णगन्धः कुरक्षेव कुतुम्बिकः

4. कृष्णपाकफलाऽपि च³

5. बोलो³

6. मुण्डिको¹

7. तु³

8. मालातृणो रोचनको भूस्तृणो गुह्यबीजकः¹

9. This line is absent in MS 3.

॥ अथ मुष्ककादिगणः ॥

मुष्ककस्तुग्वराद्रीपिपलाशवशिशपाः ।

गुल्ममेहाश्मरीपाण्डुमेदोर्शःकफशुक्रजित् ॥ १४० ॥

मुष्ककादौ तु शिखरी मुष्कको मोक्षकस्तथा ।

कालमुष्कः क्षारवृक्षः क्षीणवारिफलः स्मृतः¹ ॥ १४१ ॥

सुधा वज्री महावृक्षो ग्रन्थिला स्नुगुडा स्नुही ।

समन्तदुग्धा श्वजिह्वपत्रश्च युग्मकण्टकः² ॥ १४२ ॥

इति मुष्ककादिगणः सप्तपशः ।

॥ अथ वत्सकादिगणः ॥

वत्सकमूर्वाभार्जीकटुका मरीचं घुणप्रिया च गण्डीरम् ।

एला पाठा जाजी कटूवङ्गफलाजमोदसिद्धार्थवचाः ॥ १४३ ॥

जीरकहिङ्गुविटङ्गं पशुगन्धा पञ्चकोलकं हन्ति ।

चलकफमेदःपीनसगुल्मज्वरशूलदुर्नाम्नः ॥ १४४ ॥

³वनतिक्तो वत्सकादौ कुटजो गिरिमल्लिका ।

वृक्षकः शक्रवृक्षश्च वत्सकः कुटजस्तथा ॥ १४५ ॥

भङ्गुरातिविषा माद्री शुक्लकन्दा घुणप्रिया⁴ ।

द्वितीया तु⁵ प्रतिविषा श्वेतरक्तविषा मता ॥ १४६ ॥

1. This line is absent in MS.3.

2. This line is absent in MS.3.

3. नव³

4. अतिविषा श्वेतविषा घुणेषा घुणवल्लभा³

5. वत्सादन्या³ After this line there is another line in MS.3.

शुक्लकन्दा सोपविषा विषारूपा च मङ्गुषा—

दीर्घवृन्तो महानिम्बः कट्वङ्गोऽरुतिक्तकः ।

दीप्यकं त्वजमोदस्तु यवानी जरणाह्वया¹ ॥ १४७ ॥

वचोग्रगन्धा जटिला पङ्ग्रन्था हैमवत्यपि ।

शुक्ला या सा स्वादुकन्दा² सुवासा हिमसंभवा ॥ १४८ ॥

इति वत्सकादिगणोऽष्टादशः ।

॥ अथ वचादिगणः ॥

वचाजलददेवाहनागरातिविषामयाः ।

हरिद्राद्वययष्ट्याहकलशीकुटजोद्धवाः ॥ १४९ ॥

वचाहरिद्रादिगणावामातीसारनाशनौ ।

मेदःकफाढ्यपवनस्तन्यदोषनिवर्हणौ ॥ १५० ॥

वचादो प्राग्वचा प्रोक्ता मुस्ता तु जलदाह्वया ।

गाङ्गेयी कुरुबिन्दा च देवाह्वा भद्रमुस्तकम्³ ॥ १५१ ॥

इति वचादिगणः एकोनविंशः ।

॥ अथ हरिद्रादिगणः ॥

हरिद्रादिगण वक्ष्यै गौरी श्यामा च निर्विषा ।

निशा क्षपा च रात्रिश्च⁴ वरा लोमशमूलिका ॥ १५२ ॥

स्वर्णवर्णा हरिद्रा तु निशाह्वा रजनी तथा⁵ ।

दार्वी कटक्कटेरी च पर्जन्या च पचम्पचा⁶ ॥ १५३ ॥

इति हरिद्रादिगणो विंशः ।

1. त्वजामोदं यवानिका³

2. पथ्या च³

3. देवाहं भद्रदारुकम्³

4. हरिद्रावर्णिनी पीता¹

5. This line is absent in Ms.1.

6. There is another line after this MS.1.

दीर्घरागा दारुणी च दारुपूर्वा हरिद्रिका

॥ अथ प्रियंग्वादिगणः ॥

पियङ्गुपुष्पाञ्जनयुग्मपद्माः पद्माद्रजो योजनवल्ल्यनन्ता ।
मानद्रुमो मोचरसः समङ्गा पुन्नागशीतं मदनीयहेतुः ॥ १५४ ॥
अम्बष्ठा मधुकं नमस्करी नन्दीवृक्षपलाशकच्छुरा ।
रोध्रं धातकिबिल्वपेशिके कट्वङ्गं कमलोद्भवं रजः ॥ १५५ ॥
गणौ प्रियंग्वम्बष्ठादी पक्कातीसारनाशनौ ।
सन्धानीयौ हितौ पित्ते व्रणानामपि रोपणौ ॥ १५६ ॥
प्रियंग्वादिगणे पूर्व^१ प्रियंगुः समुदाहृतः ।
पद्मासितारविन्दा च चारटी पद्मचारिणी ॥ १५७ ॥
रजः परागं किञ्जल्कं केसरं पद्मसंभवम्^२ ।
मञ्जिष्ठा विजया रक्ता समङ्गा विकसाऽरुणा^३ ॥ १५८ ॥
मञ्जुका रक्तयष्टी च ताम्रा योजनवल्ल्यपि^४ ।
अनन्ता दीर्घमूला च समुद्रान्तो यवासकः ॥ १५९ ॥
सारद्रुः^५ शाल्मली मोचा पुराणी रक्तपुष्पिका ।
निर्यासो यस्तु शाल्मल्याः स मोचरससंज्ञकः ॥ १६० ॥
समङ्गा शतपत्रा च तथैवाञ्जलिकारिका^६ ।
नमस्करी रक्तमूला तथा पुष्पावरोधिका^७ ॥ १६१ ॥

-
1. प्रियंग्वादिगणं वक्ष्ये^३
 2. रजः परागः किञ्जल्कः केसरः परिकीर्तितः^३
 3. मञ्जिष्ठा विकसा रक्ता ताम्रा योजनवल्ल्यपि^३
 4. One line is missing in MS.3.
 5. याम्यद्रुः^३
 6. This line is absent in MS.1.
 7. नमस्करी तथा लज्जा समङ्गाऽऽस्त्रायनीति च^१

पुन्नागः पुरुषाह्वश्च तुङ्गाख्यो रक्तकेसरः ।
 नमेरुर्देवपुन्नागः स्कन्धपुष्पः सुराह्वयः¹ ॥ १६२ ॥
 मदहेतुः सिन्धुपुष्पी धातकी मदयन्तिका² ।
 कुञ्जरा हरिसारा च मदवीर्या मदप्रिया³ ॥ १६३ ॥

इति प्रियम्बादिगणः एकविंशः

॥ अथाम्बष्ठादिगणः ॥

अम्बष्ठादौ स्मृताम्बष्ठा सहस्री बहुमूलकः⁴ ।
⁵मधुपर्णी केकिशिखा मयूराह्वा शिखी तथा ॥ १६४ ॥
 नन्दीवृक्षः प्ररोही च जयवृक्षेन्द्रवृक्षकौ⁶ ।
 कच्छुगा पणिहारी च तीक्ष्णपत्रा मरुद्भवा ॥ १६५ ॥

इत्यम्बष्ठादिगणो द्वाविंशः

॥ अथ मुस्तादिगणः ॥

मुस्तावचाग्निद्रिनिशाद्रितित्ताभल्लातपाठात्रिफलाविषाख्याः ।
 कुष्ठं कुटी हैमवती च योनि-स्तन्यामयघ्ना मलपाचनाश्च ॥ १६६ ॥
 मुस्तादिके गणे मुस्ता पूर्वमेव प्रकीर्तिता ।
 तित्ता च कटुका ज्ञेया रोहिणी कटुरोहिणी ॥ १६७ ॥
 स्फोटशोफक्षतकरं भल्लातकमरुस्करम् ।
 पाकलं बारि भाव्यं च वाप्यं कुष्ठं गदाह्वयम् ॥ १६८ ॥

इति मुस्तादिगणस्त्रयोविंशः ।

1. This line is absent in MS.3.

2. मधुपुष्पिका³

3. कुञ्जरी रक्तपुष्पा च मदनीया च कश्यपे³

4. बहुपुष्पिका³

5. मयूरपर्णी³

6. प्रकीर्तितः

॥ अथ न्यग्रोधादिगणः ॥

न्याग्रोधपप्पलसदाफलरोध्रयुग्मं

जम्बूद्वयार्जुनकपीतनसोमवल्काः ।

प्लक्षाम्रवञ्जुलपियालपलाशनन्दी-

कोलीकदम्बविरलामधुकं मधूकम् ॥ १६९ ॥

न्यग्रोधादिर्गणो त्रण्यः संग्राही भग्नसाधनः ।

मेदःपित्तास्रतृड्दाहयोनिरोगनिर्वहणः ॥ १७० ॥

न्यग्रोधादौ यक्षवासो न्यग्रोधौ बहुपाद्वटः ।

अश्वत्थः पिप्पलो बोधिश्चैत्यद्रुश्चलपत्रकः ॥ १७१ ॥

उदुम्बरः क्रिमिफलः सुप्रतिष्ठः सदाफलः ।

बृहत्फला राजजम्बूः काकजम्ब्वल्पसस्यका^१ ॥ १७२ ॥

फलश्रेणी वरः प्रोक्तः^२ कपिचूतः कपीतनः ।

प्लक्षः कुपिप्पलः प्लावो^३ गर्दभाण्डः कपीतनः ॥ १७३ ॥

आम्रश्चूतश्चावतलः^४ (?) कान्तः पिण्डफलस्तथा ।

वसन्तदूती माकन्दा भृङ्गेष्टा कोकिलप्रिया ॥ १७४ ॥

रसालद्रुः सहकारः सौरभः कोकिलप्रियः ।

नादेयो वञ्जुलः प्रोक्तो विदुलो वेतसोऽपरः^५ ॥ १७५ ॥

1. ज्ञेयः स्वल्पफलस्तथा^३

2. ज्ञेयः फलेशो वानीरः^३

3. प्लक्षस्तु पिप्पलीचूतौ^३

4. Missing in MS.1.

5. नादेयो विदुलः प्रोक्तश्चान्यो वञ्जुलवेतसौ^१

प्रियालस्तु खरस्कन्धश्चरो द्राक्षारसप्रियः¹ ।
 कर्कन्धः काष्ठकृत² कोली वदरी युग्मकण्टकः ॥ १७६ ॥
 विस्फूर्जनी विकरणी तिन्दुकी विरला स्मृता ।
 कालस्कन्धो नीलसारो द्वितीयः काकतिन्दुकः ॥ १७७ ॥
 वक्रशल्या कृष्णफला विरला गृध्रनख्यपि³ ।
 गन्धयुक्ता सारवस्त्रा दुर्धर्षा कुण्डली स्मृता ॥ १७८ ॥

इति न्यग्रोधादिगणश्चतुर्विंशः ।

॥ अथ एलादिगणः ॥

एलायुग्मतुरुष्ककुष्ठफलनीमांसीजलध्यामकं
 स्पृकाचोरकचोचपत्रतगरस्थौण्यजातीरसाः ।
 शुक्तिव्यघ्रिनखोऽमराह्वमगुरुः श्रीवासकः कुङ्कुमं
 चण्डागुग्गुलदेवधूपखपुराः पुन्नागनागाह्वयम् ॥ १७९ ॥
 एलादिको वातकफौ विषं विनियच्छति ।
 वर्णप्रसादनः कण्डूपिटिकाकोठनाशनः ॥ १८० ॥
 एलादिके पूर्वमुक्ता सूक्ष्मैलाऽन्या तु कथ्यते ।
 भद्रेला बृहदेला तु स्थूलैला त्रिपुटोद्भवा⁴ ॥ १८१ ॥
 सुहेला च सुषेणी च⁵ रेणुका कान्तनामिका ।
 पिण्डी तुरुष्कजं तैलं पिरायार्कं कृत्रिमं कपिः ॥ १८२ ॥

1. चारुबीजः.....खरस्कन्धो रसस्तथा¹

2. काष्ठवृद्धिकरी³

3. कान्ता मुक्ताफलैर्हिस्त्रा विरला गन्धनाकुली³

4. This line is absent in MS.3.

5. अरेणुकामहिले च²

द्वीवेरं वारि केशाहमुदीच्यं बालकं जलम् ।
 ध्यामकं शबलं गन्धं^१ स्पृक्का देवी लता सती ॥ १८३ ॥
 चोरको ग्रन्थिपर्णी स्यात् शटी सोमसमुद्भवा ।
 वराङ्गं चर्मनामा च चोचं त्वक् च वराङ्गकम्^२ ॥ १८४ ॥
 रोमशं छदनं पत्रं तमालं रोमशीफलम् ।
 बहिष्ठं तगरं वक्रं नतं कालानुसारि च ॥ १८५ ॥
 चारटी^३ शुक्रवर्हाख्यं स्थौण्यं तैलपीतकम् ।
 जातीरसो रसो बोलं शुक्तिः करुहो नखः ॥ १८६ ॥
 बदरीपत्रकं चैव ज्ञेयो नागहनुस्तथा ।
 समुद्रजो व्याघ्रनखो विज्ञेयो व्याघ्रनामकः ॥ १८७ ॥
 श्रीवेष्टको वायसको दधिनामा च कीर्तितः^४ ।
 काश्मीरं कुङ्कुमं रक्तं बालीकं^५ घुसृणं वरम् ॥ १८८ ॥
 क्रोधना पिशुना चण्डा चौरौ^६ शंखिनिका मता ।
 महिषाक्षो निशाचारी कौशिको गुग्गुलुः पुरः ॥ १८९ ॥
 रालस्तु देवधूपः स्यात् शालः सर्जरसाह्वयः^७ ।
 कुन्दुरुर्मेदकः कुन्द्रो विज्ञेयः खपुरस्तथा^८ ॥ १९० ॥

इति एलादिगणः पञ्चविंशः ॥

1. दुग्धम्^३
2. चोरको ग्रन्थिपर्णी स्यात् चोचं त्वक् च वराङ्गकम्^३ ।
3. शुक्रबहिष्ठम्^३
4. शब्दितः
5. च प्रकीर्तितम्^३
6. पिच्छिलगुग्गुलुः^१
7. देवधूपस्तु रालोऽथ सर्जः सर्जरसस्तथा^३ ।
8. खरः^३

अथ श्यामादिगणः

श्यामादन्तीद्रवन्तीक्रमुककुटरणाशंखिनी चर्मसाह्व-
 स्पर्णक्षीरीगवाक्षीशिखरिरजनकच्छिन्नरोहाकरञ्जाः ।

वस्तान्त्री व्याधिघातो बहलबहुरसस्तीक्ष्णवृक्षात् फलानि
 श्यामाधो हन्ति गुल्मं विषमरुचिकफौ हृद्गुजं मूत्रकुच्छ्रम ॥

मसूरविदला श्यामा श्यामादो कालमेषिका ।

सुषेणिका शशाह्वा च ¹कालिन्दी कालिका स्मृता ॥ १९२ ॥

चित्रा मुकूलको दन्ती निकुम्भः शम्बरस्तथा ।

उदुम्बरच्छदा हस्तिदन्ती स्यादुपचित्रका ॥ १९३ ॥

न्यग्रोधाह्वा सुतत्रेणी द्रवन्त्युन्दु²रुर्कणिका ।

कुम्भस्त्री भट्टिनी सूत्रा श्यामा कुटरणा त्रिवृत ॥ १९४ ॥

शंखिनी ³तिक्तला वक्री यवतिक्ता किशोरिका ।

शंखावर्त्ता शंखपुष्पी विशिखा नाहिका स्मृता⁴ ॥ १९५ ॥

सातला सप्तला चर्मकषाह्वाऽऽवर्त्तकी स्मृता⁵ ।

अन्येषां तु तथा ब्राह्मी ब्रह्मनामा तु कीर्त्तिता⁶ ॥ १९६ ॥

स्पर्णक्षीरी हैमवती कङ्कुष्ठस्तीक्ष्णदुग्धिका⁷ ।

इन्द्रवारुणिका चैन्द्री गवाक्षी गजचिर्मिटी ॥ १९७ ॥

1. पालिन्दी च प्रकीर्त्तिता³

2. त्यल³

3. चित्रिका चित्रा³

4. This line is absent in MS. 3

5. सातला सप्तला चैव सहावर्त्तकिनी स्मृता³

6. सप्तला³

7. वरो वर्णी कङ्कुष्ठः कृष्णदीर्घिकः¹

विशाला च विशल्या च सैव प्रोक्ता गवादनी¹ ।

गिरिकर्ण्यश्चक्षुरकः स्थाणुकर्णी गवादनी ॥ १९८ ॥

नीलस्पन्दा नीलपुष्पी नीलाख्या गिरिकर्णिका ।

तिलवकः शिखरी श्वेतत्वक् तिरीटो बृहच्छदः² ॥ १९९ ॥

कम्पिल्लको रञ्जनको रेचनो रक्तचूर्णकः ।

वस्तान्त्री वृषगन्धाख्या मेघान्त्री वृषपत्रिका ॥ २०० ॥

घनभूरिरसस्त्रिभुः गुडमूलोऽसिपत्रकः ।

तीक्ष्णवृक्षः शणः पीलुः प्रोक्तोऽन्यः³ स्थाणुकस्तथा ॥ २०१ ॥

इति श्यामादिगणः षड्विंशः ॥

गणेषु यानि द्रव्याणि संग्रहे⁴ वाऽल्पसंग्रहे ।

तान्युक्तान्यभिधीयन्ते विप्रकीर्णान्यतः परम् ॥ २०२ ॥

पवित्रपत्रा मङ्गल्या शमी लक्ष्मी च केशनुत् ।

सोहला रुदती तन्वी सूक्ष्ममूलाऽपराजिता ॥ २०३ ॥

पानीयो बीजवृक्षस्तु जीववृक्षस्तु पाशिकः ।

शुक्लपुष्पा भूमिलया ह्रस्वाङ्गा शङ्खपुष्पिका ॥ २०४ ॥

सूक्ष्मपत्रा सर्पगन्धा सर्पाक्षी रक्तपुष्पिका ।

अन्या तु सुमहाकन्दा नाकुली नकुलप्रिया ॥ २०५ ॥

विष्णुकान्ता नीलपुष्पी सतीना छर्दिका तथा ।

वाट्यालकः⁶ पीतपुष्पो वाट्या भद्रौदनी बला ॥ २०६ ॥

1. Above two lines are absent in MS. 3

2. Above two lines are absent in MS. 3

3. स्वादुतिककः¹

4. संगृहीतानि संग्रहे³

5. सूक्ष्मपत्रान्तरा ज्ञेया³

6. शीतलको वृषः³

महाबला वर्षपुष्पी शीतपाकी सुवीजकः ।
 वाटचायनी त्वतिवला भरद्वाजी सुपर्णिका ॥ २०७ ॥
 रामान्याच्छादनफला^१ वाटचा कार्पाससंज्ञका ।
 अजटा^२ बहुपत्रा च भूधात्री तामलक्यपि ॥ २०८ ॥
 शीतवीर्यः पर्पटकः तृष्णाघ्नः सूक्ष्मपत्रकः ।
 त्रायन्ती त्रायमाणा च पालिनी^३ भयनाशिनी ॥ २०९ ॥
 दुर्गलमा धन्ववासो वासो दुःस्पर्शकस्तथा ।
 कल्याणलोचनो ज्ञेयो नादेयो जल^४जम्बुकः ॥ २१० ॥
 महाकदम्बो निचुलोऽनपायी^५ जलनूपुरः ।
^६किङ्किरातः कर्णिकारो ^७गौरः कनकपुष्पकः ॥ २११ ॥
 मन्दारः पारिमद्राहो^८ ज्ञेयः कण्टकिर्किंशुकः ।
 पारिजातश्च^९ रोहीतः प्लीहघ्नो रक्तपुष्पकः ॥ २१२ ॥
 शुकनासा तु नलिका^{१०} शुकघ्राणोऽल्पनालिका ।
 शाकराजो भूतवासो गोजिह्वा कर्कशच्छदा ॥ २१३ ॥
 अजाक्षी व्रणनाशिनी कुष्ठघ्नी फल्गुवारिका ।
 सिंहास्यः कर्कटश्चैव वृषो वासाटरूपकः^{११} ॥ २१४ ॥

-
1. वामन्या च घनबला^१
 2. अफटी^२
 3. हलिनी^३
 4. तुम्बिका^४
 5. महिषी^५
 6. कोकः स्मृतः^६
 7. तथा^७
 8. पारिमद्रोऽसौ^८
 9. तु^९
 10. कथिता^{१०}
 11. This line is absent in MS. 1

अश्मन्तकोऽम्लयोनिश्च ज्ञेयो यमलपत्रकः ।

वंशो वेणुर्यवफलः सुपर्वा च तृणध्वजः¹ ॥ २१५ ॥

करीरः कीचको मृत्पुफलाङ्कुर इति स्मृतः ।

वारणस्तरली कुम्भिकरञ्जस्तीरवृक्षकः ॥ २१६ ॥

सिन्धुरः सिन्धुवारश्च श्वेतपुष्पावरोहित² ।

काकोदुम्बरिका फल्गुः भद्रोदुम्बरवायसी ॥ २१७ ॥

कालान्त्रदारी कन्थारी फणी खदिरवलयपि ।

सिता कुमारिका मल्ली मोहिनी वटपत्रिका ॥ २१८ ॥

फेनिलो हस्तिकर्कोटः काण्डो बाणः शृणः स्मृतः ।

श्लेष्मान्तको³ बहुफलः शैलूषः⁴ कान्तवृक्षकः ॥ २१९ ॥

कुदालकः कोविदारस्ताम्रपुष्पो युगच्छदः⁵ ।

कालकर्णी भूतवल्ली बल्या गन्धाऽश्वगन्धिका ॥ २२० ॥

तिन्तिडीकस्तु वृक्षाम्लो बदरो⁶ कोलसंज्ञकः ।

कर्कन्धूः ह्रस्ववदरी वसुवृक्षस्तु⁷ धन्वनः ॥ २२१ ॥

सहस्रवीर्यस्तीक्ष्णाम्लो⁸ वराम्लस्त्वम्लवेतसः ।

गोधापदी गोधवल्ली⁹ पट्टवम्लादित्यनामिका ॥ २२२ ॥

1. मस्करस्तथा³

2. This line is absent in MS. 1

3. श्लेष्मातको³

4. भूतवृक्षकः³

5. कुरण्डस्ताम्रपुष्पिका³

6. बदरी³

7. धनुर्वृक्षस्तु³

8. विज्ञेयो

9. त्रैरणिका³

पत्रभंगो महादयामा खराश्वा¹ वृद्धदारुः ।
दावाग्निदमनी माता क्षुद्रकण्टारिका तथा ॥ २२३ ॥

बर्हिशिखाह्वया गुञ्जा रक्तिका काकणन्तिका ।
श्वेतकाम्भोजिका ध्वाङ्क्षी श्वेतपाकी शिखण्डिका ॥ २२४ ॥

तृतीया कृष्णकाम्भोजी² कुणपोकः सुसादनी ।
ज्योतिष्मती कंगुणिका पारावतपदी च सा³ ॥ २२५ ॥

ईश्वरी नागदमनी कीटारिः सर्पगन्धिका ।
अधोमुखा त्ववाक्पुष्पी⁵ वाराही वनमालिका ॥ २२६ ॥

आरामशीतलो देवो गन्धाद्वयः कुरुभर्दकः ।
नागजिह्वा श्वेतफला क्षीरिणी चार्कपुष्पिका ॥ २२७ ॥

निम्बच्छदेन्द्रवल्ली च करभी रुचिरा स्मृता ।
लिखिका भक्तिका भूरी⁶ नवनीता प्रकीर्त्तिता ॥ २२८ ॥

ज्ञेया बदरिकापर्णी पर्णकः पूतिकर्णकः ।
मलयूः बाकुची चैव चन्द्ररेखा त्ववल्गुजः ॥ २२९ ॥

वक्षुष्या चारटी ज्ञेया तथाऽरण्य⁷कुलुत्थिका ।
अहिमारोऽरिभेदस्तु पीतदारुह्रिद्रुमः ॥ २३० ॥

1. विज्ञेया³
2. कृष्णपाकानुसेवनी³
3. This line is absent in MS.1
4. ज्ञेया सर्पसुगन्धिका³
5. अवाक्पुष्पी ब्रह्मदण्डी³
6. पीठिका शुक्तिका भूमिः³
7. वन्य³

श्वेतत्वक् तीक्ष्णसारथ्य¹ विबुधस्तीक्ष्णसारकः ।

वाप्याहं पौष्करं² शूलहरं बीजाह्वयं मतम् ॥ २३१ ॥

शरी तु सुव्रता ज्ञेया गन्धाह्वा सोमसंभवा³ ।

सहस्रवीर्या गोलोमी सिता⁴ दूर्वा च शाद्वलः ॥ २३२ ॥

क्षुद्रवारी दुग्धघृता घटिका छत्रपत्रका⁵ ।

⁶आघोटको ब्रह्मफलो रक्तबिन्दुस्तिलच्छदः ॥ २३३ ॥

अजाक्षी लोमपर्णी च ज्ञेयो मेपविलोचनः ।

⁷महावृक्षो महानीलो भृंगाहो मार्कवः स्मृतः ॥ २३४ ॥

केशरञ्जनको ज्ञेयो भृंगराइ भृंगरेणुकः⁸ ।

रामाह्वाऽर्कलतारामा तरुणी पुष्पवत्यपि ॥ २३५ ॥

सूर्यभक्ता सुखोद्भावा सूर्यावर्त्ता रविप्रिया ।

हिरण्यपुष्पी खर्जूरी ताडपत्री मुशल्यपि⁹ ॥ २३६ ॥

¹⁰इक्ष्वालिका तु काकेशुः काण्डेक्षुर्वायसेक्षुकः ।

श्वेतचामरकः काशस्तथेक्षुकुसुमश्च सः ॥ २३७ ॥

अध्यण्डेक्षुरकः स्थूलकण्टकः कोकिलाक्षकः ।

उच्चटा चटका ज्ञेया शिखण्ड्यास्फोटकः स्मृतः ॥ २३८ ॥

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1. It may be तिल्वकः
 2. मूलं चिरं शूलप्रणाशनम्³
 3. This line is absent in MS. 1
 4. दयामा³
 5. क्षुद्रवासी तु तण्डुलिका पुष्करा क्षीरपुष्पिका³ ।
 6. अखोटकोरक्तफलौ द्वितीयो रक्तबिन्दुकः³ ।
 7. महानीलो महारक्तौ³
 8. अंगारको महानीलो भृङ्गाख्यः केशरंजनः³
 9. मुशली तालपत्रिका³
 10. इक्ष्वारिका³

उन्मत्तको मातुलको धुत्तरो हेमनामकः¹ ।
 त्रिपुष्पः कृष्णधुत्तरः कृष्णपुष्पी च मोहिनी ॥ २३९ ॥
 देवदाली च कर्कोटी² वेणी जीमूतकः स्मृतः ।
 धायार्गवः कोशफलो राजकोशातकी स्मृता ॥ २४० ॥
 कटुकोशातकी क्ष्वेडा³ जालिनी कृतवेधनः ।
 कटुकालाम्बुनी तुम्बाऽलाम्बुरिक्ष्वाकुसंज्ञिका ॥ २४१ ॥
 नीलिनी चारटी ज्ञेया⁴ नीलिनी नीलपुष्पिका ।
 सूक्ष्मपादस्ताम्रचूडो ज्ञेयः कुवकुटपादिकः⁴ ॥ २४२ ॥
 गोधूलिका च गोजिह्वा गोजी क्रोष्टुकमूलकः ।
 अङ्गोली गिरिकोल्थ पीतसारो निकोचकः ॥ २४३ ॥
 जालारिर्मेहशत्रुश्च वकुली तलपोटकः ।
 स्वर्णवर्णाकरः पीतपुष्पको⁵ दोहकाह्वयः ॥ २४४ ॥
 शणपुष्पी बृहत्पुष्पी शणः घण्टशणः स्मृतः ।
 उमातसी रुद्रपत्री गोपिका बाणकः स्मृतः⁶ ॥ २४५ ॥
 सौम्या सुवर्चला ब्राह्मी सोमा ब्रह्मसुवर्चला ।
 मण्डूकपर्णी विक्रान्ता चान्या ब्राह्मी वनौषधिः ॥ २४६ ॥
 सुतजीवः पुत्रजीवः पवित्रः पुत्रसिद्धिकृत् ।
 आवर्त्तकी⁷ चर्मरङ्गा महाजाली विभाण्डिका⁸ ॥ २४७ ॥

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1. कनकाह्वयः³
 2. ज्ञेयो³
 3. नीलपत्री कालनीली³
 4. सूकर³
 5. पुण्ड्रिकाष्टश्च शब्दितः³
 6. गोलोमी कचकः स्मृतः³
 7. आवन्तिकी¹
 8. रक्तपुष्पी चर्मरङ्गा च वह्निका³

प्रसारणी सुप्रसरा सारणी सुप्रतानिका ।

हिं गुपत्री तु पृथ्वीका वाष्पिका कवरी स्मृता¹ ॥ २४८ ॥

तुम्बुरुस्तीक्ष्णबल्कश्च तीक्ष्णपत्रः कुतुम्बुरुः ।

अक्षोढः पर्वतीयश्च फलस्नेहो गुडा(हा?)श्रयः ॥ २४९ ॥

कीरेष्टः कर्परालश्च स्वादुमज्जा पृथुच्छदः ।

अगस्तिको मुनिनामा कुम्भयोनिश्च स स्मृतः ॥ २५० ॥

अधिच्छत्रा कुम्भयोनिः द्रोणपुष्पी कुतुम्बिका² ।

कौण्डिन्यश्च महाद्रोणः स्मृतो देवकुतुम्बकः³ ॥ २५१ ॥

अधिच्छत्रा गौतमस्था बालग्रन्थिः⁴ प्रकीर्तिता ।

वत्सावनी सुदशाख्या चक्राङ्गी जलशोषकः⁵ ॥ २५२ ॥

प्रपुष्पाटस्त्वेडगजो दद्रुमश्चक्रमर्दकः ।

लक्ष्मणा पुत्रजननी रक्तबिन्दुच्छदा तथा ॥ २५३ ॥

नागिनी शूलिनी नागवल्ली⁶ मत्स्यार्जकः स्मृतः ।

शृगालघण्टा वजाक्षी⁷ वज्रवल्ली तु शृङ्खला ॥ २५४ ॥

पलङ्कषा मूलकं च हिं गुना पुष्करच्छदः ।

दधिपुष्पी⁸ तु खट्वाङ्गी खट्वा पर्यङ्कपादिका ॥ २५५ ॥

1. वाष्पिका कृत्रिमा ज्ञेया हिङ्गका किं गुपत्रिका³ ।

2. कुतुम्बकः

3. This line is not found in MS. 1

4. वासोऽन्येषां³

5. मेचकः स्मृतः³

6. चैव नागवल्लीर्जकः³

7. वज्राङ्गी प्रोक्ता वज्री तु शृङ्खला³

8. दधिपुष्पा तु कथिता³

विम्बी गो श¹ तुण्डिकेरी तिलाख्या² फलनामिका ।
उर्वारुः ककटी प्रोक्ता लोमशा च प्रकीर्तिता³ ॥ २५६ ॥

खूर्जरिकस्तु⁴ कालिङ्गः मूत्रलं त्रपुसं स्मृतम् ।
कूष्माण्डकी पुष्पलता ककुभाण्डा फलोत्तमा⁵ ॥ २५७ ॥

गोरक्षतुम्बी गोरक्षी कुम्भालाम्बुर्घटाभिधा ।
चिर्मिटिका चित्रफला चीनारं चिर्मटं स्मृतम् ॥ २५८ ॥

लम्बा पिण्डफलेक्ष्वाकुः कटुका क्षत्रियात्मजा ।
महाफलेक्षुरा चैव तुम्बिका तिक्तबीजका ॥ २५९ ॥

चुक्रिका चाम्लिका चिंचा जीवन्ती तिनित्डी स्मृता ।
चुक्रिका त्वम्लचाङ्गेरी सुनिषण्णदला तथा⁶ ॥ २६० ॥

उपोदकमुपोदी च क्षुद्रका पोदकी तथा⁷ ।
जीवन्तिको रक्तशाकः कलम्बी⁸ वल्ल्युपोदकः ॥ २६१ ॥

तण्डुलीयो मेघनादः चिल्ली तु लोमशा स्मृता⁹ ।
शितिवारः सूचिपत्रः स्वस्तिकः सुनिषण्णकः ॥ २६२ ॥

1. विम्बिकाद्वा³
2. करीरो गूढपत्रकः³
3. उर्वारुकः कर्कटिको रोमशश्च प्रकीर्तितः³ ।
4. ककलिकस्तु³
5. कूष्माण्डकं पुष्पफलं तुम्बी आलायुकः स्मृतः³ ।
6. सुनिषण्णकरत्रिका³
7. उपोदिका कलम्बी च सुतः कापोतकी स्मृतः³ ।
8. जीवन्तिको रक्तनालः चिल्लिका लोमशा स्मृता³ ॥
9. तण्डुलीयो मेघनादो मण्डूरो घनमात्रकः³ ।

मत्स्याक्षिकस्तु मत्सीरः ¹पत्तूरः प्रियसत्यपि² ।

शीघ्रशाखा शाखिनी च महाशाकश्च वास्तुकी ॥ २६३ ॥

श्रावणी स्यात् मुण्डितिका मिक्षुः श्रवणशीर्षका ।

सौम्यगन्धा बर्बरिका तिलपर्णी च सा स्मृता³ ॥ २६४ ॥

सर्पश्चित्रस्तु नीलाभो भूशाको भूमिकन्दकः ।

रसोनो लशुनो ज्ञेयो पलाण्डुर्मुखदूषणः⁴ ॥ २६५ ॥

शतपुष्पा शतच्छत्रा ⁵मिशिः घोषा शताह्वया ।

मिश्रेया शालिनी शीतशिवाऽऽरण्या मिशिः स्मृता ॥ २६६ ॥

पृथ्वीका वारिपत्रा तु बाष्पिका च स्थलोद्भवा ।

कपित्थोऽथ दधित्थश्च दुर्मदः सुरभिच्छदः⁶ ॥ २६७ ॥

तोयक्षोभकरः कुम्भी वारुणो वृक्षधूमकः ।

मूषिकारिश्चित्रफलः ⁷करण्डफलकश्च सः ॥ २६८ ॥

चोचं चिषु (त्वचं?) नारिकेलः तुङ्गद्रुः कूर्चशेखरः ।

नीरपूर्णफलः शृङ्गी मोचं तु कदलीफलम् ॥ २६९ ॥

रम्भा तु कदली मोचा वृत्तपुष्पांशुमत्फला⁸ ।

करमर्दी क्षीरफला श्वेतपुष्पफलेति च ॥ २७० ॥

1. पत्तूरः पूतर्मः³

2. This may be पित्तसादपि

3. पशुगन्धा बर्बरिका सोमगन्धा तिलच्छदा³ ।

4. पलाण्डुस्तु सुमोदकः³

5. मिशिर्मधुरकः स्मृतः³

6. ज्ञेयो दधित्थः तक्रत्थः कपित्थः सुरभिच्छदः³ ।

7. कपित्थैकरसश्च¹

8. This line is absent in MS. 1

कृष्णपाकफलाविग्नकराम्लाः करमर्दकः ।

मातुलुङ्गो बीजपूरो लङ्गश्च फलपूरकः ॥ २७१ ॥

जम्बीरो जम्भलो जम्भः जम्बो दन्तशठः स्मृतः ।

नारङ्गस्त्वक्सुगन्धारुय देरावतमुखप्रियौ ॥ २७२ ॥

मर्च्यं मविष्यं चाम्लं च मवं रोमफलं मतम् ।

पारावतं रैवतकं लिकुचो लकुचो डहुः ॥ २७३ ॥

पनसः कण्टकिफलः चोचो दीर्घफलः स्मृतः ।

नलिका सुषिरा शून्या कपोतचरणा नटी ॥ २७४ ॥

स्निग्धवृक्षस्तु सक्षीरः प्लक्षः स्याद् गुडबीजकः ।

कालवृन्ता कुवेराक्षी कुलिङ्गाक्षी च यक्षदृक् ॥ २७५ ॥

उग्रकाण्डः कारवल्ली तोयवल्ली सुकाण्डका ।

पञ्चाङ्गुली लिङ्गबीजा राजिका पिण्डवत्फला ॥ २७६ ॥

तुर्येतुण्डी शिलाच्छेदी पूतिका नित्यपुष्पिका ।

पर्वमञ्जरिका कीटहन्त्री वृश्चिकहारिणी ॥ २७७ ॥

कुमारी व्याघ्रचरणा कन्या स्थूलदला च सा ।

बन्धूको बन्धुजीवश्च पार्वको वृकधूमकः ॥ २७८ ॥

कृष्णनीलः कालशाखः कैटर्यः सुरमिच्छदः ।

विश्वरूपा रूप्यगण्डा रूप्यो हरिततुम्बिली(का) ॥ २७९ ॥

अर्शोघ्नश्चायुकन्दश्च वन्यकन्दश्च सुरणः ।

रक्तपादी शमीपत्रा लज्जा लोहितयष्टिका ॥ २८० ॥

1. मातुलुङ्गस्तु बीजाङ्कः³

2. जम्बीरको दन्तशठो रोचनः स्वादुकारकः³ ।

दुरारोहा खरस्कन्धा खर्जूरी स्वादुमस्तका ।
 हिन्ताली तु महाताली कुताली तिलपुष्पिका ॥ २८१ ॥
 बहुस्कन्धा मृत्युफला गूढपाकी शिलाफला ।
 जतुवृक्षो घनस्कन्धः क्रिमिवृक्षः कुशाग्रकः ॥ २८२ ॥
 नीलपत्री कालनीली नीलिनी नीलपुष्पिका ।
 काकजङ्घा ध्वाङ्क्षजङ्घा दासी कान्ता प्रचीबला ॥ २८३ ॥
 शरपुङ्खा बाणपुङ्खा मणिका चक्षुपुङ्खिका ।
 पुत्रदात्री वृत्तपत्रा वातारिः श्वेतपुष्पिका ॥ २८४ ॥
 तालीशपत्रं तालीशं तालमामलकीदलम् ।
 श्वासद्रुमः काकतरुः रुग्योग्यो व्याघ्रपर्ण्यपि ॥ २८५ ॥
 कुब्जपुष्पा कृष्णवल्ली महानीला प्रतानिका ।
 मृदुकान्तिः महाश्वेता श्वेता तु खटिका स्मृता ॥ २८६ ॥
 रक्तपाषाणको धातुः गिरिमृद् गैरिकः स्मृतः ।
 स्तन्याख्यो दुग्धपाषाणः सौधः^१ पाषाणको लवः ॥ २८७ ॥
 सौगन्धिको गन्धकस्तु^२ वैगन्धो गन्धको बलिः ।
 मनःशिला मनोगुप्ता मनोह्रा कुनटी शिला^३ ॥ २८८ ॥
 हरितालमालं^४ तालं गोदन्तं नटभूषणम् ।
 पारदो रसधातुश्च रुद्रेता महारसः ॥ २८९ ॥
 रसेन्द्रश्चपलः सुतो हरयोनी रसोत्तमः ।
 अभ्रकं पार्वतीबीजं शैलोद्भूतं तथाम्बरम् ॥ २९० ॥

1. ज्ञेयः क्षीरसमस्त्वन्यः दुग्ध^३.

2. सौगन्धिकस्तु विज्ञेयः^३

3. शिला मनोह्रा कुनटी नेपाली कर्बोरिका^३ ॥

4. हरितालं महा^३

मयूग्रीविकं तु स्यात् शिखिकण्ठं च तुत्थकम् ।
 अन्यत् कर्परिका तुत्थं वामनं तुत्थमेव तु ॥ २९१ ॥
 हिंगुलं दरदं म्लेच्छं रसभूः चर्मरञ्जनम् ।
 सिन्दूरं रक्तरणु श्रीभूषणं नागसंभवम् ॥ २९२ ॥
 सौवर्चलं तु रुचकमक्षाहं कृष्णसंज्ञकम् ।
 बिडं तु कृत्रिमं ^१प्रोक्तं पृथ्वीसंभवमौद्धिदम् ॥ २९३ ॥
 समुद्रजं च ^२सामुद्रं लवणं पटुनामकम् ।
 यावशूको यवक्षारः स्रोतोऽनस्तु ^३सुवर्चिकः ॥ २९४ ॥
 सौभाग्यं टंकणं क्षारः मालतीरससंभवः ।
 तापीसमुद्भवं ताप्यं माक्षिकं हैममाक्षिकम् ^४ ॥ २९५ ॥
 जत्वश्मजं धातुजं च शिलाकर्पूरसंज्ञकम् ।
 गोरोचना बदरिका सौराष्ट्री रोचना शिवा ॥ २९६ ॥
 लाक्षा दीप्तिर्द्रुमव्याधिः क्रिमिजा लोहिता जतु ।
 पदमौत्तरं ^५तालकुम्भो यावकोऽलक्तकः स्मृतः ॥ २९७ ॥
 मृगनाभिर्मृगमदः कस्तूरी दर्पसंज्ञकः ^६ ।
 लताकस्तूरिका राली गन्धवेणी मुखप्रिया ^७ ॥ २९८ ॥
 घनसारो हिमराजः कर्पूरं हिमनामकम् ^८ ।
 मृगस्वेदो मृगजलं पूतिः पूत्यण्डजः स्मृतः ॥ २९९ ॥

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1. ज्ञेयमुद्धिदो भव^३
 2. सामान्यं तत्तु विज्ञेय^३
 3. स्रोतोऽन्तो स्वर्चिका तथा^३
 4. ताप्यं माक्षिकधातुः स्यात्तथा तापीसमुद्भवा^३ ॥
 5. कुतुम्बश्च^३
 6. कस्तूरी नामिजा दर्पः कर्पूरं शङ्खिनाक^३ ।
 7. लताकस्तूरिका चैव तक्षकोलं कटुबीजकम्^३ ॥
 8. हिमं तु हिमपर्यायं द्राविडं दाक्षिणापथम्^३ ।

जातीफलं मञ्जसारं जातिका जातिपत्रकः ।
कक्कोलकं कोशफलं कोलकं बहुबीजकम् ॥ ३०० ॥

फलं द्वीपमरीचं च कटुकं कटुकीफलम् ।
लवङ्गं देवकुसुमं कुसुमं शैखरं लवम् ॥ ३०१ ॥

निष्पत्रं च महापुष्पं स्वर्गपुष्पं वरालकम् ।
शिलापुष्पं तु शैलेयं शिलाजं ^१स्थविरं तथा ॥ ३०२ ॥

पुष्पाञ्जनं रीतिपुष्पं पुष्पकेतुश्च रीतिजम् ।
समुद्रफेनं शुष्कं च फेनं वारिधिजं मलम् ॥ ३०३ ॥

शङ्खो वारिमवः कम्बुः जलजो दीर्घनिःस्वनः ।
प्रवालं बल्लिजं रक्तं विद्रुमं च प्रकीर्तितम्^२ ॥ ३०४ ॥

रूप्यकं रजतं तारं सुवर्णं कनकं स्मृतम् ।
जातरूपं तथा हेम शातकुम्भं च हाटकम् ॥ ३०५ ॥

जाम्बूनदं हिरण्यं च तपनीयं च ^३काश्चनम् ।
ताम्रमौदुम्बरं शुक्लं मिहिरं ^४हरिनामकम् ॥ ३०६ ॥

रीतिका पित्तलं पूति पीतलोहं च ^५सैहलम् ।
त्रपुसं त्रपुसंज्ञं च तगरं रूप्यशत्रुकः^६ ॥ ३०७ ॥

सीसकं नागमुरगं कांस्यं काशं च घोषकम् ।
वार्तालोहं वर्चलोहं त्रिलोहं ^७पञ्चलोहकम् ॥ ३०८ ॥

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1. पूतिःस्मृता पूतिकोशा गन्धाख्या च विडालका^३ ।
 2. This line is absent in MS. 3
 3. रुक्मं हिरण्यं स्वर्णं च कलधौतं प्रकीर्तितम्^३ ॥
 4. रविनामकम्^३
 5. कीर्तितम्^३
 6. त्रपुसं त्रपु विज्ञेयं सीसं नागाहमुच्यते^३ ॥
 7. तीक्ष्णलोहः श्रेष्ठलोहस्तु कथ्यते^३

कृष्णलोहमयः सारमायसं च शिलोद्भवम् ।
अयोरजो लोहरजस्तत् किङ्कं त्पादयोमलम्¹ ॥ ३०९ ॥

चिपिटं चिप्पटं चिङ्कं बालुका सिकता स्मृता² ।
लोहकान्तमयस्कान्तं कान्तं भ्रामरचुम्बकम् ॥ ३१० ॥

मृदुलोहं तीक्ष्णलोहं तीक्ष्णाख्यं सूक्ष्मलोहकम् ।
कालकूटो महामुस्तो वत्सनाभो हलाहलः ॥ ३११ ॥

वत्सदन्ती महाशृङ्गी लेलिहस्तालपत्रकः ।
विषं च मूलकं शृङ्गी गरं कुप्रिमसंज्ञकम् ॥ ३१२ ॥

तोयच्छदा वारिपर्णी कुम्भिका जलकुम्भिका ।
दीर्घमूलं जलावासं शैवालं जलसंभवम् ॥ ३१३ ॥

पङ्कजं पुण्डरीकं च शतपत्रं कुशेशयम्³ ।
विमलप्रसन्नराजीवजलजाम्भोरुहाणि च ॥ ३१४ ॥

शशिप्रियं⁴ च गन्धाढ्यं कुमुदं कोकनन्दनम् ।
काकोत्पलं तु⁵ काकोत्थं काकाख्यं हस्वमुत्पलम् ॥ ३१५ ॥

तेषां फलं तु कुम्भीकं मूलं शाकककन्दकम्⁶ ।
कशेरुकः सुगन्धिश्च सुकन्दो मुस्तकन्दकः ॥ ३१६ ॥

1. मण्डूरं चिपिनं कृष्णं लोहचूर्णमयोरजः³ ।
2. लोहिनी बालुकाधातुः सिकता काचपादिका³ ।
3. पद्मं इवेतं पुण्डरीकं शतपत्रं बहुच्छदम् ।
4. गर्दभकं बलयं कुमुदं तथा³
5. कन्हारं काकोत्थम्³
6. तस्य कन्दस्तु शालकं फलं कुम्भीकमुच्यते³ ।

After this there is one more line in MS. 3-

रक्तं तु कुमुदं कोकं कुङ्कुमं परिकीर्तितम्¹ ।

शृंगाटको जलफलं जलकन्दस्त्रिकोणकः¹ ।

करवीरोऽश्वमारस्तु वकुलं मद्यकेसरम् ॥ ३१७ ॥

अलक्ता माल्यशेफाली² रूपिका ताम्रपुष्पिका ।

रक्तपुष्पी³ जया रुद्राम्बलायनी वनमालिका ॥ ३१८ ॥

आम्बलायनी राजसैर्यः कोरण्डो नखरञ्जनः ।

तिलकः पूर्णकः श्रीमान् सुद्युतिः शुक्लपुष्पकः ॥ ३१९ ॥

मालती सुमना जाती यूथिका⁴ गन्धनामिका ।

मल्लिकोक्ता विचकिला द्विपुष्पी पुष्पटी तथा ॥ ३२० ॥

कुञ्जरः शतपत्रश्च कण्टकाढ्यश्च कुञ्जकः ।

अट्टहासः शङ्खशुक्ला नाम्ना सा शङ्खयूथिका ॥ ३२१ ॥

ऋषिर्दमनको दान्तो विनीतः कुलपत्रकः ।

दमनः पाण्डुरागः स्यात्तथा गन्धोत्कटो मुनिः ॥ ३२२ ॥

पानीयमम्बु सलिलं तोयं चोदकवारिणी ।

पयः कीलालममृतं जीवनं भुवनं वनम् ॥ ३२३ ॥

क्षीरं स्वादु पयो दुग्धं स्तन्यं वारि स्तनोद्भवम् ।

दधि माङ्गल्यकं चैव सन्तानं स्तनिका स्मृता ॥ ३२४ ॥

घोषं दण्डाहतं तर्कं कालशेयमुदाहतम्⁵ ।

घृतमाज्यं हविः सर्पिः⁶ नवनीतं घृतालयः ॥ ३२५ ॥

1. वल्लीककोटको नस्यफलं वज्रं निरुच्यते³ ।

2. आलक्तिका मालशेषा³

3. कन्हारो गन्धनामकः³

4. रुद्रपुष्पं जपापुष्पम्³

5. दण्डाहतं कालशेयमुदश्विन् मथितं स्मृतम्³ ।

6. क्षीरं दुग्धं पयः स्मृतम्³ — After this there is one more line in MS. 3: दधिमण्डस्तु मस्तु स्यात् सारो दध्युत्तमो मतः ।

गुडस्तिवक्षुविकारः स्यात् खण्डं फुल्लमिति स्मृतम् ।
सितोपला ¹शर्करा च सिता मत्स्यण्डिका स्मृता ॥ ३२६ ॥

माक्षिकं ²सारधं क्षौद्रं मधु पुष्परसोद्भवम् ।
मधूच्छिष्टं च ³मदनं मिक्थकं मक्षिकामलम् ॥ ३२७ ॥

तैलमभ्यञ्जनवरं तिलजं तिलसंभवम् ।
प्रसन्ना वारुणी ज्ञेया परिस्विन्ना च सा स्मृता ॥ ३२८ ॥

कादम्बरी घना सुग मैरेयो ह्यासवो ⁴मदः ।
माद्रीकं मधु ⁵विज्ञेयं माध्वीकं मधुना कृतम् ॥ ३२९ ॥

गुडेन गौडं सितया शार्करं सैन्धमैक्षवम् ।
खण्डेन खण्डवासः स्यात् पैष्टकं पिष्टसंभवम् ॥ ३३० ॥

अवन्तिसोमो धान्याम्लमारनालं च काञ्जिकम् ।
शुक्तं सौवीरकं चेति तुषोदं तु तुषोदकम् ॥ ३३१ ॥

यवोत्थं तण्डुलोदं च रसाम्लं शुक्तकाञ्जिकम् ।
ब्रह्माम्बु गोम्बु गोमूत्रं गोमलं ⁶गोमयं स्मृतम् ॥ ३३२ ॥

शालिर्त्रीहिवरश्चैव धान्यकं रक्तशूकराः ।
यवश्च स्थूलमध्यश्च वरुणो मुनिभिक्षितः ⁷ ॥ ३३३ ॥

अकृष्टपच्यो नीवारः शकुन्तमुनिभोजनम् ।
चणकस्तु कलायः स्याद् गोधूमो म्लेच्छभोजनः ॥ ३३४ ॥

1. सिता ज्ञेया वरा मत्स्यण्डिका³
2. सौरभम्³
3. मधुकम्³
4. स्मृतः³
5. कोद्रवैः संयवनी³
6. ज्येष्ठाम्बुस्तण्डुलोदकम्³
7. यवधान्यं तु वरुणं मुनिभुक्तिरुदाहृतम्³

चमसी चातिबीजा स्यात् कोरदूषस्तु कोद्रवः¹ ।
 कङ्गुः सन्ध्यन्धिसंबन्धी (?) प्रियङ्गुः पीततण्डुलः² ॥ ३३५ ॥
 गवेधुका च गोजिह्वा कर्शनीया सिता तथा³ ।
 उदालकस्तु जूर्णाहो यावनालः शुक्रप्रियः ॥ ३३६ ॥
 वासन्तः कृष्णमुद्रस्तु माधवश्च सुराष्ट्रजः⁴ ।
 मकुष्ठो वनमुद्रश्च मसूरः पित्तभेषजम् ॥ ३३७ ॥
 हरिमन्थाः सुगन्धाश्च चणकाः कृष्णकञ्चुकाः⁵ ।
 कुलत्थः कालवृत्तश्च ताम्रवर्णोऽनिलापहा ॥ ३३८ ॥
 माषस्तु पिच्छिलरसः कुरुविन्दो वृषाकरः ।
 राजमाषोऽलसान्द्रः स्यात् खञ्जकार्णवः कलायकः⁶ ॥ ३३९ ॥
 आढकी तुवरी प्रोक्ता निष्पावा शिम्बिका स्मृता ।
 तिलः स्नेहफलः स्नेहपूर्णश्च कृष्णतैलकः⁷ ॥ ३४० ॥
 फलत्रयं तु त्रिफला वरा श्रेष्ठा तथोत्तमा ।
 द्विपं च मूलं दशकं दशमूलं दशाङ्घ्रिकम् ॥ ३४१ ॥
 त्रिकटु त्र्यूषणं व्योषं कटुत्रयमिहोच्यते ।
 पञ्चकोलं पञ्चकटु त्रिसुगन्धि त्रिजातकम् ॥ ३४२ ॥

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1. This line is not found in MS. 3. After this the following verse is found in MS. 3:
 मधूलिको गृहहृणो पण्यकारो मयूरकः ।
 तृणजश्च समाख्यातस्तृणको वृत्तकण्टकः ॥
 2. कङ्गुः पातः प्रियङ्गुश्च कोरदूषस्तु कोद्रवः³ ।
 3. गवेधुका तु कुशिको वर्षाहोदालका मता³ ।
 4. मङ्गुर्यो हरितो मुद्रस्तुवरी चाढकी मता³ ।
 5. हरेणवः सतानाः स्युः कृष्णस्तु चणकः स्मृतः³ ।
 6. राजमाषस्तु चपलः खण्डिका त्रिपुष्टा मता ।
 7. After the description of धान्यवर्ग the following verses are found in MS. 3:-

औषधं मेषजं पथ्यमगदं च भिवर्जितम् ।

¹कलभो नारणो दन्ती मातङ्गो द्विरदो द्विपः ॥ ३४३ ॥

गजो हस्ती करीमश्च करेणुर्हस्तिनी स्मृता ।

²हयोऽश्वस्तुरगो वाजी सप्तिर्वाहस्तु बाडवः³ ॥ ३४४ ॥

यवधानाकृतः सक्तु तर्पणः समुदाहृतः ।
 पृथुका चैव विज्ञेया शार्करः खण्डखाद्यकः ॥
 समिद्रोधूमचूर्णं तु कणिकः समुदाहृतः ।
 पलं तु मेध्यं पिशितं मांसं पललमामिषम् ॥
 पिष्टं तु वेशवारः स्यात् शुष्कं वल्गुमुच्यते ।
 भिस्सा स्त्री भक्तमन्धोऽन्नमोदनं समुदाहृतम् ॥
 वाद्यं (?) पलाञ्चनिष्पन्नं ज्ञेयं तु किमिनाशनम् ।
 अनीव काल (?) सौहित्यं सुमिक्षं तृप्तिरुच्यते ॥
 कार्पासं बादरं फालं दुकूलं क्षौममुच्यते ।
 पत्रोर्णं धौतकौशेयं वर्णवस्त्रमुदाहृतम् ॥
 गुडविस्तारिका प्रोक्ता कवचस्तु प्रसादकः ।
 वेणाप्रसूनकान्तानां शतच्छिद्रं प्रकथ्यते ॥
 मतिमानथ संख्यावान् वदान्यः पण्डितः कविः ।
 अभिरूपो विरूपश्च प्रवीणः कोविदस्तथा ॥
 प्रौढः प्रधानपुरुषः पुमान्नरवस्तथा ।
 प्रमदा दयिता नारी स्त्री योषिदबलाङ्गना ॥
 दृढं शेफो ध्वजो मेढ्रं लिङ्गं मेहनमुच्यते ।
 फलकोशी तु वृषणो त्वलियोर्निर्माणः स्मृतः ॥
 प्रीवा शिरोधरो जम्बु कन्धरा च प्रकीर्तिता ।
 मूर्धा शार्भं शिरो ज्ञेयमुत्तमाङ्गं तथैव च ॥
 वक्त्रमास्थं च वदनं द्वौ बाहू भुजमुच्यते ।
 हस्तः पाणिः करश्चैव पदङ्घ्री चरणं स्मृतम् ॥
 ककुदस्मिन् कम्बुशिरो जयो रक्तावरावरम् (?) ।
 प्रायः शब्दो विशेषार्थो किञ्चिदपि निवर्तते ।
 अर्थाः शब्दादयो ज्ञेया गोवरा विषया गुणाः ॥
 अशेषः कृच्छ्रसाफल्ये निःशेषः केबले तथा ॥

1. हस्तीभः³

2. हयश्च³

3. तुरङ्गमः³

शालेयो¹ रासभो द्वेयो² धूपरो गर्दभः खरः ।

करभो दीर्घगश्रोष्ट्रः क्षमी वैसरको बली ॥ ३४५ ॥

शार्दूलश्चित्रकायस्तु व्याघ्रः स्यात् पुण्डरीकः (ककः)³ ।

पञ्चास्यो मृगराट् सिंहो हर्यश्च⁴ केसरी हरिः ॥ ३४६ ॥

कण्ठीरवश्च विज्ञेयः पिङ्गदष्टिर्मृगादनः ।

मृगे कुरङ्गवातायुहरिणाजिनयोनयः ॥ ३४७ ॥

ताम्रभो हरिणः कृष्णस्त्वेणस्त्वक्⁵ कोमलः स्मृतः ।

कृष्णसारश्चित्रमृगः रोमशा चमरी स्मृता⁶ ॥ ३४८ ॥

वराहः शूकरः कीटो दंष्ट्री घोणी च रोमशः ।

स्तब्धरोमा पृथुस्कन्धः क्रोडः कोलस्तथा किरिः⁷ ॥ ३४९ ॥

कपिः प्लवङ्गप्लवगशाखा मृगवलीमुखाः ।

मर्कटो वानरः कीशः वनौकाः फलभक्षकः ॥ ३५० ॥

मृगालो जम्बुकः क्रोष्टा गोमायु⁸ मृगधूर्त्तकः ।

पारावतः कलरवो गेहपक्षी कपोतकः⁹ ॥ ३५१ ॥

1. धौरेयः³

2. चक्रीवान्³

3. शार्दूलश्चित्रको द्वौ गो मृगारिश्चातिरिच्यते⁵ ।

4. रोमशश्चमरः स्मृतः³ ।

5. -को मृगसंज्ञकः³ ।

6. After this there is one line in MS. 3 :-

वृथो वाजी तथानडवान् वराहः शूकरः किरिः ।

7. After this there are the following lines in MS. 3 :-

वृषदंशस्तु माजरिः बभ्रुर्नकुल उच्यते ।

कुक्कुटः सारमेयश्च मर्कटो वानरः कपिः ।

शाखामृगस्तु कृष्णास्यो गोलाङ्गलः प्रकाशितः ॥

8. वञ्चकः स्मृतः³ ।

9. ज्ञेयः पारावतश्चापि पक्षिराजः कपोतकः³ ।

कुकुवाकुस्ताम्रचूडः कुक्कुटश्चरणायुधः¹ ।

मयूरो बर्हिणो बर्ही नीलकण्ठो भुजङ्गभुक्² ॥ ३५२ ॥

शिखावलः शिखी केकी कलापी मेघनादिनी ।

उलूको वायसारिस्तु³ कौशिको रजनीचरः⁴ ॥ ३५३ ॥

काकस्तु करटोऽरिष्टः बलिपुष्टः सकृत्प्रजः⁵ ।

परभूर्बलिभुग् ध्वाङ्क्षश्चिरजीवी च वायसः ॥ ३५४ ॥

एकदृष्टिश्चात्मघोषः द्रोणकाकस्तु कृष्टलः(?) ।

चटकः कलविङ्कश्च कुलिङ्गश्चटकाऽपि च ॥ ३५५ ॥

विज्ञेयश्चर्मपथिकः⁶ जातुषश्चर्मसाह्वयः ।

भारद्वाजो द्विजो⁷ ब्राह्मी(हो) व्याघ्राटः खञ्जरीटकः ॥ ३५६ ॥

सारङ्गः खञ्जनश्चैव मेघवृत्तिस्तु चातकः ।

वनप्रियः परभृतः कोकिलः सुस्वरः पिकः⁸ ॥ ३५७ ॥

गूढपात् कच्छपः कूर्मः कुलीरः⁹ कर्कटः स्मृतः ।

शम्बूको¹⁰ वृत्तशङ्खश्च शङ्खको मातृगेहकः ॥ ३५८ ॥

1. दक्षः कुक्कुट उच्यते³

2. बर्ही शिखी मयूरश्च कलापी नीलकण्ठकः³ ।

3. वायसारिपुः³

4. यामिनीरतः³

5. काको भीरुः कुलिङ्गश्च चरकः काकपिङ्गलः³ ।

6. पिटिकः जतुकः³ ।

7. यतिर्ब्रह्मा कोकिलः परवृत्तिकः³ ।

8. After this there is one more line in MS. 3 :-

पानीयकुक्कुटी कलाटी प्लाविका प्लावनी प्लवा ।

9. योनिलो जलसूकर³ :-After this there is one more line in MS. 3 :- कुलीरः कर्कटो ज्ञेयः कुलबेलस्तथैव च ।

10. वृत्तकः शङ्खो विशङ्खः परिकीर्तितः³ ॥

मीनो मत्स्योऽण्डजश्चैव जलौका जलशायनः² ।

मण्डूको दर्दुरो मेकः काकाहिस्तोयसर्पकः¹¹ ॥ ३५९ ॥

सर्पः पृदाकुर्भुजगो भुजङ्गोऽहिर्भुजङ्गमः ।

आशीविषो विषधरश्चक्री व्यालः सरीसृपः ॥ ३६० ॥

कुण्डली गूढपाञ्चक्षुःश्रवाः काकोदरः फणी ।

दर्वाकरो दीर्घपृष्ठो जिह्मगः पचनाशनः ॥ ३६१ ॥

लेलिहानो दन्दशूको द्विजिह्वश्च बिलेशयः ।

कृकलासो 'मयूरादी कालेयो बहुपन्नगः ॥ ३६२ ॥

शतपात् सरटा चक्री नकुलः सर्पभक्षकः⁵ ।

नालिनी नालहलीका⁶ तलाटा स्थूलदन्तिका ॥ ३६३ ॥

आखन्दुरुर्मूषकश्च वृकश्च⁷ दूषकः (?) स्मृतः ।

छुछुन्दरी राजपुत्री विज्ञेया गन्धमूषिका ॥ ३६४ ॥

पुरोहिता कुड्यमत्स्या गौरी च गृहगोधिका⁸ ।

गौधेरकाकृतिर्गोधा⁹ प्राग्बाहुयुग्मजिह्वकः ॥ ३६५ ॥

ओतुर्बिडालो मार्जारो वृषदंशक आखुमुक् ।

उदंघा कपिजंघा (?) तु लोहिताङ्गः पिपीलिकः ॥ ३६६ ॥

1. श्व³

2. वासिनी³

3. After this there is one more line in MS. 3: —

उरगोऽहिः फणी सर्पो द्विजिह्वो मारुताशनः ।

4. च कोलचारस्त्रिवणकृत्-³

5. ज्ञेयः सरोसृपश्चैव चक्री तु सरटः स्मृतः ।

6. कालिन्दकी दोहलिका³ ।

7. आखुस्तु चाखुकश्चैव मूषिको³ ।

8. गौलिका कुड्यमत्स्या च कच्छुरा गृहगोधिका³ ।

9. प्राणः प्राग्बाहुः परिकीर्तितः³

गंडपदा भूमिलता भूनागो वर्षजालकः ।

मधुयुतो मधुसरो मधुलिङ्ग मधुपस्तथा ॥ ३६७ ॥

द्विरेफः पुष्पलिङ्ग भृङ्गः षट्पदभ्रमरावलिः ।

इन्दिन्दिरश्चञ्चरीकः सरघा मधुमक्षिका ॥ ३६८ ॥

लम्बरोमा मक्षिका च पाग दीपनिवारणी ।

पतङ्गिका पुत्तिका स्यात् दंशस्तु^१ वनमक्षिका^२ ॥ ३६९ ॥

भृङ्गारी चीरुका चीरी झिल्लिका घर्घरस्वना ।

पतङ्गः शलभो ज्ञेयः स्वद्योतो ज्योतिरिङ्गणः ॥ ३७० ॥

लुलायो महिषो^३ बाहद्वेषी कासरसैरिभा ।

वन्यस्तु गवयो ज्ञेयः ककुच्चान् गोपतिर्दृषः ॥ ३७१ ॥

उक्षानह्वान्^४ बलीवर्दः सुरभिर्गोपकः^५ स्मृतः ।

सकृत्प्रसृता गृष्टिः स्यात् वष्कयण्येकहायनी^६ ॥ ३७२ ॥

अन्नसारो रसो रक्तयोनिः स्याद् दृढधातुकः ।

रक्तं शोणं मांसकरं शोणितं रसज(श्चतज)पसूक् ॥ ३७३ ॥

पलं मांसं शोणितोत्थं पिशितं क्रव्यमामिषम् ।

पिच्छा मांसोद्भवं मेदो वसा मेदःसमुद्भवा ॥ ३७४ ॥

1. सरघा मधुमक्षिका^३ ।

2. After this there is one more line MS. 3.

भ्रमरः षट्पदो भृङ्गश्चालिर्मधुप उच्यते ।

3. याम्यः ककुच्चान् गोपतिर्दृषः^३ । The line following this is missing in MS 3

4. च गौः^३ ।

5. नन्दिनी पशुः^३ । After this there is one more line in MS. 3 :- महिषो बहुदुग्धा च छागलो त्वजका स्मृता ।

6. After this there is one more line in MS. 3 :-

करेणुर्हस्तिनी प्रोक्ता बडवा घोष्टिका मता ।

मेदःसंभवमस्थि स्यादेहसन्धानधारणम् ।

अस्थितारस्तथा मज्जा स्नेहसारोऽस्थिसम्भवः ॥ ३७५ ॥

शुक्लं तेजो बीजपुंस्त्वे रेतो वीर्यान्त्यधातुके ।

ओजस्तु धातुसारः स्यात् सौम्यो हृदयदीपनः ॥ ३७६ ॥

अनिलो मारुतो वायुः^२ मरुत्प्राणः प्रमञ्जनः ।

समीरणो मातरिश्वा पवनश्च सदागतिः ॥ ३७७ ॥

मायुः पित्तं वह्निकान्तं कफः श्लेष्मा च पिच्छिलः ।

कर्दमः पङ्कजम्बालौ मृत्सा मृत्सना च मृत्तिका^३ ॥ ३७८ ॥

हसन्तिकाङ्गारधानी^४ तैलपात्रं कुतूः स्मृता ।

पाषाणप्रस्तरग्रावोपलारमानः शिला दृषत् ॥ ३७९ ॥

1. After this there are two more verses in MS. 3 :
 पर्जन्यस्तोयदो मेघो जीमूतोऽयं बलाहकः ।
 धारासंपात आसारः करका गगनोद्भवा ॥
 त्रिद्युत्तडित्तु चपला सरित् सागरागमिनी ।
 हुताशनो वायुसखः पावकश्चाशुशुक्षणिः ॥
2. वातस्तथा चोक्तः समीरणः^३ :- After this there are four verses as follows :-
 ज्ञेयः संवत्सरश्चैत्र वत्सरोऽब्दः शरत् स्मृतः ।
 तपस्तपस्यो हेमन्तः शिशिरो माघफागुनी ॥
 वसन्तश्चैत्रवेशाखी तावेव मधुमाधवी ।
 निदाघः शुविशुकौ तु ज्येष्ठाषाढौ च कथ्यते ॥
 माघृद् शुक्लनभो चोक्ता वर्षकालो नभो नभाः ।
 क्रमात् षडृतवः पक्षः मास एव च कथ्यते ।
 ज्ञेयं षडृतक वर्षमिति कालः प्रकीर्तितः ॥
3. An additional verse is seen after this in MS. 3 :-
 सूक्ष्मा तु वै शर्करा स्यात् कूटः स्याद् बालुकोत्तमः ।
 सिकता चैव भूसारः इवञ्च गतौ बिलं री ॥
4. गृहं गेहं च मन्दिरम्^३—After this the following line is seen in MS 3 :-
 त्रिकुत् पर्वतोऽद्रिश्च पाषाणोऽयमा शिला दृषत् ।

पृथ्वी वसुन्धराख्या¹ च गोर्भूमिर्मेदिनी मही ।
 धरा धरित्री धरणी क्षोणी ज्या काश्यपी क्षितिः ॥ ३८० ॥
 सर्वसहा वसुमती वसुधोर्व्यचला स्मृता ।
 विश्वम्भरा रसानन्ता गोत्रा कुः पृथिवी क्षमा ॥ ३८१ ॥
 अवनी भूतधात्री च विपुला सागराम्बरा² ।
 सरो हंसो रविर्भानुः पतङ्गोऽर्को दिवाकरः³ ॥ ३८२ ॥
 प्रद्योतनो दिनमणिः स्वद्योतो द्युमणिस्तथा ॥ ३८३ ॥
 ब्रध्नः प्रमाकरो भास्वान् द्वादशात्मा दिवाकरः ।
 सविता च सहस्रांशुर्मार्त्तिण्डश्च विकर्तनः ॥ ३८४ ॥
 कर्मसाक्षी जगच्चक्षुरंशुमाली त्रयीतनुः ।
 विभावसुर्ग्रहपतिस्त्रिषां पतिरहर्पतिः ॥ ३८५ ॥
 शीतांशुरिन्दुश्चन्द्रमाः शशी चन्द्रो निशाकरः ।
 विधुः सुधांशुः शुभ्रांशुरोषधीशो निशापतिः ॥ ३८६ ॥
 अब्जो जैवातृकः सोमो ग्लौर्मृगाङ्कः कलानिधिः ।
 द्विजराजः शशधरो नक्षत्रेशः क्षपाकरः ॥ ३८७ ॥
 अङ्गारकः कुजो भौमो रौहिणेयो बुधो द्विजः ।
 गुरुर्बृहस्पतिर्मन्त्री चोशना भार्गवः कविः ॥ ३८८ ॥
 शनिः पङ्कः सूर्यपुत्रः सैहिकेयो विधुन्तुदः ।
 तमस्तु राहुः स्वर्भानुः केतुस्तु ध्वजनामकः ॥ ३८९ ॥
 उडु नक्षत्रमृक्षं भं दोषा नक्तं निशा क्षपा ।
 क्षणदा यामिनी रात्रिस्त्रियामा चोरवल्लभा ॥ ३९० ॥

1. क्षोणीम्³ ।

2. After this the following line is found in MS. 3 :-

राजा क्षितिपतिर्मभूत् वृषतिश्च क्षितिच्छदः ।

3 सूर्यो हंसः पतङ्गोऽर्को रविर्भानुर्दिवाकरः³ ।

दिनाहनी व।सरश्च घस्रो भास्करवल्लभः
 शंभुरीशः पशुपतिः शिवः शूली महेश्वरः ॥ ३९१ ॥
 ईश्वरः शर्वः ईशानः शङ्करश्चन्द्रशेखरः ।
 भूतेशः खण्डपरशुगिरीशो गिरिशो मृडः ॥ ३९२ ॥
 मृत्युञ्जयः कृत्तिवासाः पिनाकी प्रमथाधिपः ।
 उग्रः कपर्दी श्रीकण्ठः शितिकण्ठः कपालभृत् ॥ ३९३ ॥
 वामदेवो महादेवो विरुपाक्षस्त्रिलोचनः ।
 कुशानुरेताः सर्वज्ञो धूर्जटिर्नीललोहितः ॥ ३९४ ॥
 हरः स्मरहरो भर्गो त्र्यम्बकस्त्रिपुरान्तकः ।
 गङ्गाधरोऽन्धकरिपुः क्रतुध्वंसी वृषध्वजः ॥ ३९५ ॥
 व्योमकेशो भवो भीमः स्थाणू रुद्र उमापतिः ।
 उमा कात्यायनी गौरी काली हैमवतीश्वरी ॥ ३९६ ॥
 शिवापर्णा भवानी च पार्वती चण्डिकाम्बिका ।
 अजो हरिर्वासुदेवो दत्तारिः पुरुषोत्तमः ॥ ३९७ ॥
 विष्णुर्नारायणः कृष्णो वैकुण्ठो विष्टरश्रवाः ।
 दामोदरो हृषीकेशः केशवो माधवः स्वभूः ॥ ३९८ ॥
 पीताम्बरोऽच्युतः शार्ङ्गी विश्वक्सेनो जनार्दनः ।
 उपेन्द्र इन्द्रावरजश्चक्रपाणिश्चतुर्भुजः ॥ ३९९ ॥
 लक्ष्मी पद्मालया पद्मा कमला श्रीहरिप्रिया ।
 इन्दिरा लोकमाता मा क्षीराब्धितनया रमा^१ ॥ ४०० ॥
 नेत्रं पादः शिफा चांग्रिः मूलं शालूककन्दर्को^२ ।
 त्वक् चर्म बलकलं प्रोक्तं विटपः शिखरं शिरः ॥ ४०१ ॥

1. The following lines are found in MS. 3 after this :-

अनोकहा द्रुमो वृक्षो भूरुहः पादपस्तकः ।

शिम्बी शमीफल वाहः पुष्पं तु कुसुमं सुमम् ॥

2. पादो जटा शिफा मूलं कन्दः स्यात् काण्डसंश्रितः^३ ।

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पत्रं दलं छदः पर्णं पलाशश्छदनं तथा ।
 पल्लवस्तु प्रवालः स्यात् सुकुलं कोरकं स्मृतम् ॥ ४०२ ॥
 कलिका जालकश्चैव कोरकक्षारकुड्मलाः ।
 प्रसूनं सुमनः सूनं पुष्पं च कुसुमं स्मृतम् ॥ ४०३ ॥
 आमं शलादुसंज्ञं तु पक्वं फलमुदाहृतम् ।
 मकरन्दः पुष्परसः दलोत्थो दलजो रसः ॥ ४०४ ॥
 औषधं भेषजं पथ्यमगदं च भिषग्जितम् ।
 क्रिया चिकित्सितं शस्त्रं प्रायश्चित्तं समाहितम् ॥ ४०५ ॥
 रोगहारोऽगदंकारो भिषग् वैद्यश्चिकित्सकः ।
 रोगज्ञो जीवनो विद्वानायुर्वेदी गदान्तकः ॥ ४०६ ॥
 शीतांश्नमृतलक्ष्मीभिर्जुष्टोऽसौ धनसंयुतः ।
 क्षीरोधिजश्चाञ्जयोनिः पायाद् धन्वन्तरिस्तथा ॥ ४०७ ॥
 नासत्यावश्चिनौ दस्त्रावाश्चिनेयौ च तावुभौ ।
 रक्षतां देवभिषजौ वैद्यपुत्रान् स्वरोचिषा^१ ॥ ४०८ ॥

इति अष्टाङ्गनिघण्टुः समाप्तः ॥

1. The concluding verses and the colophon in MS. 3 are as follows :—

इत्यागमानुसारेण भिषग्वरा ।
 प्रणीतानां च द्रव्याणां पर्यायास्तु वदन्ति च ॥
 यदत्र किञ्चिन्न प्रोक्तमायुर्वेदानुसारतः । *
 ॥

इति श्रीमद्वाहटाचार्यविचितायां अष्टाङ्गहृदयसंहितायाम्
 अष्टाङ्गनिघण्टुः समाप्तः ।

*The full form of this verse is given in MS. 2. See Intr. p. 11

TELUGU EQUIVALENTS OF PLANTS AND DRUGS AS GIVEN IN THE TEXT

Sanskrit	Telugu
1. Vdāri	Nel gummadi
2. Eraṇḍa	Citlamudtamu
3. Rakta-Eraṇḍa	Perāmudamu
4. Vṛścikālī	Telumani cettu
5. Punarnavā	Gali jeru
6. Rakta Punarnavā	Vellanki, atikamāmidi
7. Sahadevi	Sahadevi
8. Nāgabalā	Nāgabalā
9. Mudgaparṇī	Kāru pesara
10. Māṣaparṇī	Kāru Minumu
11. Kapikacchu	Dūla govela
12. Mahākapikacchu	Pedda Dulagovela
13. Mahāśatāvāri	Pedda Pillipicara
14. Śatāvāri	Pinna Pillipicara
15. Kākoli	Kākoli
16. Ksirakākoli	Kṣirakākoli
17. Jivanti	Manu bāla
18. Arkapuṣpikā	Kolapāla
19. Jivaka	Jivaka
20. Rṣabhaka	Vṛṣabhaka
21. Śalaparṇī	Muyyāku Ponna
22. Pṛṣniparṇī	Kolaponna
23. Kaṇṭakāri	Vakudu
24. Bṛhati	Mulaka
25. Gokṣura	Palleru
26. Sārivā	Sugandhipāla
27. Kṛṣṇa Sārivā	Pedda Sugandhi
28. Hamsapādi	Nemaladugu
29. Vārtāki	Vanga vellu
30. Uśīra	Vatti vellu
31. Kāśmarya	Peggummudu
32. Madhūka	Ippa
33. Laghu Madhūka	Pinna Ippa
34. Candana	Srigandham
35. Rakta candana	Kucandana
36. Yaṣṭi Madhuka	Yaṣṭi Madhukam
37. Paruṣaka	Ciddindu (cittida)
38. Padmaka	Padmakam
39. Prapaunḍarika	Prapundarikam

40. Vṛddhi
41. Ṛddhi
42. Tavakṣiri
43. Vaṁśalocana
44. Karkaṭaśṛṅgi
45. Guḍūci
46. Medā
47. Mahāmedā
48. Jivaniyagaṇa
49. Triphalā
50. Haritaki
51. Āmalaki
52. Bibhitaka
53. Drākṣā
54. Mr̥dvikā
55. Kataka
56. Rājādana
57. Dāḍima
58. Śāka
59. Srotonjana
60. Sauvirānjana
61. Priyaṅgu
62. Jaṭāmāṁsi
63. Kamala
64. Nilotpala
65. Raktotpala
66. Rasānjana
67. Elā
68. Sūkṣma Elā
69. Nāgakesara
70. Paṭola
71. Kaṭukā
72. Pāṭha
73. Mūrvā
74. Morati
75. Nimba
76. Dhānyaka
77. Āragvadha
78. Indrayava
79. Pāṭali
80. Aṅgāravallikā
81. Vikaṅkaṭa
82. Kirāṭa Tikta
83. Saireyaka
84. Nila Saireyaka

- Vṛddhi
- Ṛddhi
- Tavakṣiri
- Veduruppu
- Karkaṭaśṛṅgi
- Guḍūci
- Meda
- Mahāmeda
- Jivaniyanu
- Triphalā
- Karakaceṭṭu
- Usirika
- Taḍi
- Drākṣā
- Gostani drākṣā
- Indugu
- Pālamrānu
- Dānimma
- Tekumrānu
- Srotonjanamu
- Sauvirānjana
- Prekhanamu
- Jaṭāmāṁsi
- Tāmara
- Nalla Kaluva
- Cangalva
- Rasānjanamu
- Yālakulu
- Pinna Yālakula
- Nāgakesaram
- Cedupotla
- Kaṭuka Rohiṇi
- Pāṭha
- Chaga
- Āmorali
- Vemu
- Kotimialu
- Rela
- Kodiśapala
- Kaligottu
- Gurunjga
- Kanaregu
- Nelavemu
- Mulugoranta
- Nalla goranta

85. Prakīrya (Pūtikaranja)	Kalukranugu
86. Naktamāla	Krānugu
87. Saptacchada	Eḍakuponna
88. Citraka	Citramūlam
89. Suṣavi	Akudig (?)
90. Madana	Mrangā
91. Ghonṭa	Godde goranta
92. Asana	Vegisa
93. Syandana	Nemmi
94. Bhūrja	Bhujapatra
95. Arjuna	Maddi
96. Khadirā	Candra
97. Kadara	Pundruvu
98. Śiriṣa	Dirisana
99. Śimsāpā	Irupudu, Nalla dirisana
100. Meśaśṛṅgi	Oddumrani
101. Kāleyaka	Kāleyakam
102. Tāla	Tadimrānu
103. Palāsa	Modugu
104. Agarū	Agaru
105. Sāla	Sajjakam
106. Dhava	Velu Vumrānu
107. Puga	Pokacettu
108. Ajakarna	Pasurumaddi
109. Varuṇa	Ulimidi
110. Bilva	Maredu
111. Ajaśṛṅgi	Pulladiga
112. Agnimantha	Nelli
113. Takkāri	Takkali
114. Śigru	Munaga
115. Śveta śigru	Kārumunaga
116. Rakta śigru	Velimunaga
117. Śveta Marica	Munuga Vittulu
118. Kuśa	Rendu darbhalunnu
119. Hintāla	Adonḍa
120. Ūśaka	Cavudu
121. Tuttha	Tuttam
122. Hingu	Inguwu
123. Kāsisa	Kasisadhvayam (?)
124. Saindhava	Saindhavamu
125. Śilājatu	Silādhātuva
126. Virataru	Venutaru
127. Nālika	Rikka
128. Vasuka	Modanā
129. Vāsa	Addasaramu

130. Venupatri	Veṇupatri
131. Lohitayastikā	Tiluvu
132. Ś'ara	Tigerellu
133. Kāśa	Relu
134. Vandāka	Padanika
135. Gundrā	Pālanku
136. Śyonāka	Tundilamu
137. Śitivāraka	Kolagurugu
138. Mastakamanjari	Kuṇḍagurugu
139. Uttamavaruni	Dṛṣṭuvu
140. Suvarcalā	Ningimerungu
141. Lodhra	Loddugu
142. Sābara Lodhra	Tella Loddugu
143. Jiṅgiṇi	Gilginlā
144. Sarala	Sarala, Devadarvu
145. Devadāru	Devadaruvu
146. Rāsna	Rāsna
147. Kadamba	Kadimi
148. Kadali	Araṭi
149. Aśoka	Aśoka vṛksham
150. Elavāluka	Kūturubudama
151. Kuṭannaṭa	Bhadra mustalu
152. Sallaki	Andugu
153. Arka	Jilledu
154. Alarka	Velijilledu
155. Nāgadanti	Nagadanti, Gadidgadpar (?)
156. Lāngali	Pottigada, Idetarigoru
157. Bharṅgi	Cāgadanti
158. Apāmārga	Dusara (Ullareni)
159. Kākādani	Kākidoṇḍa
160. Jyotiṣmati	Jyotiṣmati (mābru)
161. Kaṭabhi	Ginniyu
162. Kaṭambharā	Pasupu ginniyu
163. Vandhyā karkoṭaki	Goddukaraka (?)
164. Ingudi	Garaceṭṭu
165. Surasā	Tulasi
166. Phaṇijjaka	Gaggera
167. Kṛṣṇārjaka	Nalla Gaggera
168. Viḍaṅga	Vilangamu
169. Marubaka	Maruvamu
170. Ākhukarṇi	Elukacheviaku
171. Kāsamarda	Kasivenda
172. Kṣāraka	Tummi
173. Rājākṣāraka (?)	Manci Tummi
174. Jharasi	Cadarāsi

175. Raktamañjari
176. Atimuktaka
177. Kākamāci
178. Bhūkadamba
179. Karkoṭi
180. Bhūṭṛṇa
181. Śephālikā
182. Nirguṇḍi
183. Suklāngi
184. Muṣkaka
185. Snuhi
186. Kuṭaja
187. Marica
188. Ativiṣā
189. Pratiṣā
190. Jiraka
191. Aralu
192. Yavāni
193. Siddhārtha
194. Vacā
195. Kṛṣṇa jiraka
196. Barbarikā
197. Pippali
198. Pippalimūla
199. Cavya
200. Śuṇṭhi
201. Sarṣapa
202. Mustā
203. Bhasrtuaādm
204. Haridrā
205. Dāru Haridrā
206. Cārati
207. Padma Kesara
208. Mañjiṣṭhā
209. Yavāsaka (?)
210. Sālmali
211. Mocārasa
212. Lajjālu
213. Punnāga
214. Sura-Punnāga
215. Dhātaki
216. Ambaṣṭhā
217. Mayūra śikhā
218. Nandi vṛkṣa
219. Kacchurāl

- Pippalikāmu
- Puvvula guruvinda
- Kasarā (Kācicettu)
- Nelakadami, (Ide Bodataram ?)
- Nāvuru
- Kamanci
- Vāvili
- Nalla Vāvili
- Suklāngi
- Mokkaceṭṭu
- Brammacemuḍu, Āku chemuḍu
- Koḍiṣapāla
- Miriyaḷu
- Tella Ativasa
- Ativasa
- Jeela kerara
- Gaṇḍugu, Idi Veuumrānu (?)
- Kurasani Vāmu
- Tella Āvālu
- Vasa or Vaja
- Nalla Jilakara
- Manci Vayinta
- Pippallu
- Pippalimulam or Modi
- Cavyam
- Sonṭhi
- Āvālu
- Mustālu
- Bhadra mustālu
- Paṣupu
- Mrānu Paṣupu
- Ora Tāmara; Matta Tāmara
- Tāmara Kesaramu
- Mañjiṣṭha
- Pāncitiga
- Būrugu
- Buruga Bāṅka
- Munugu dāmara
- Ponna
- Sura-Ponna
- Ārepuvvu
- Ambālamu
- Māyūarikhi
- Nandi vrikshamu
- Tiga Turi Midi or Kachūralu

220.	Kākatiktā	Vayusa Katukarohini (?)
221.	Bhallātaka	Jidi
222.	Kuṣṭha	Kostuvu
223.	Nyagrodha	Marri
224.	Aśvattha	Rāvi
225.	Puṣpabodhi	Ganga ravi
226.	Udumbara	Medi
227.	Rāja Jambū	Alloneredu
228.	Kāka Jambū	Kākineredu
229.	Kapicūta	Kalurāvi
230.	Gardabhāṇḍa	Juvvi
231.	Somavalka	Meda (?)
232.	Āmra	Māmidi
233.	Sahakāra	Tiyya Māmidi
234.	Vidula	Yeru Vāvilli
235.	Vetasa	Prakkeceṭṭu
236.	Priyala	Morali
237.	Badari	Regu
238.	Tinduka	Tumiki
239.	Kākatindukā	Āratumiki
240.	Gṛdhranakhi	Nallavuppi
241.	Kuṇḍali	Vuppi
242.	Reṇukā	Reṇukalu
243.	Tuṣṣka	Kunduruṣkālu
244.	Hriberā	Kuruveru
245.	Dhyāmaka	Dhyāmakamu
246.	Spṛkkā	Spṛkkamu
247.	Karcūra	Kacoramū
248.	Saṭi	Veli kacoramū
249.	Patra	Tamālapatramū
250.	Tagara	Gandha tagaramū
251.	Sthaṇḍeyaka	Stauneyaka, Davanamū
252.	Bola	Bolamū
253.	Nakha	Nakhamū
254.	Vyāghra nakha	Vyāghra-nakhamū
255.	Śriveṣṭaka	Śriveṣṭakamū
256.	Kuṅkuma	Kuṅkumamū
257.	Caṇḍā	Carma Mahiṣākṣi
258.	Guggulu	Mahiṣākṣi, Guggilamū
259.	Sarjarasa	Sajjarasamū
260.	Kunduru	Kundaskāmū
261.	Syāmā	Nalla tegada
262.	Danti	Nela Danti
263.	Nāgadanti	Nāgadanti
264.	Dravanti	Palupeśuru (?)

265. Trivṛta	Tegada
266. Yavatiktā	Padma puceṭṭu
267. Śaṅkhaṣuṣpi	Metta Tāmara
268. Brāhmi	Brāhmi
269. Maṇḍūkapaṇṇi	Maṇḍūka Brāhmi
270. Āvartaki	Kadieceṭṭu
271. Kaṅkuṣṭhā	Kaṅkoṣṭhamu
272. Girikarṇikā	Veli Dinden (?)
273. Nila Girikārṇikā	Nalla dintena
274. Indravāruṇī	Pampar, Budam (?)
275. Tilvaka	Tilla (?)
276. Kampillaka	Kampillakamu
277. Bastāntri	Gorimiḍi
278. Pīlu	Orragongu (?)
279. Ikṣu	Caraku
280. Sāmī	Jammi
281. Aparājitā	Somida
282. Pāsika	Pāsamrānu (?)
283. Śaṅkhaṣuṣpikā	Yeruviṣini (?)
284. Sarpākṣi	Sarpākṣi
285. Sarpākṣi bheda	Pedda Sarpākṣi
286. Viṣṇukrāntā	Viṣṇukrāntamu
287. Balā	Nela Narikadam (?)
288. Mahābalā	Muttuva Palugamu
289. Atibalā	Antibala
290. Bhūmyāmalakī	Nela Vusirika
291. Parpaṭaka	Parpaṭakamu
292. Trāyamāṇā	Kālu granugu
293. Dhanvayāsa	Nunalingi (?)
294. Kārpāsa	Pratti
295. Jala Tumbikā	Niru pakkicettu
296. Nicula	Nirukanam (?)
297. Kiṅkirāta	Koṇḍagogu
298. Agastī	Agasi
299. Pāribhadra	Mulumroduvu
300. Rohitaka	Pārijam (?)
301. Śukanāsā	Cilukmukku
302. Gojihvā	Barivenka (?)
303. Aśmantaka	Ariceṭṭu
304. Vamśa	Veduru
305. Karira	Broggu Veduru
306. Taraṇi	Gajjalu (?)
307. Kakodumbarikā	Brahmamedī
308. Kanthāri	Kākidonḍa
309. Malli	Nidra ceṭṭu

310	Sleṣmātaka	Gangailicettu (?)
311	Kovidāra	Kāncana
312	Aśvagandhikā	Pennerudumpa
313	Vṛkṣāmla	Ginta cettu
314	Badari	Regu
315	Kanadhurk	Parimicettu
316	Dhanvana	Tadacettu
317	Amlavetasa	Amlavetasamu
318	Godhāpadī	Pulivinda (?)
319	Mahāśyāmā	Peddamusini
320	Dāvāgni	Agnimranu
321	Guñjā	Guruvinda
322	Kṛṣṇakāmbhoja	Nallu Gurvidna
323	Īsvari	Isvaracettu
324	Adhaḥpuṣpi	Brahmadundi
325	Vārāhi	Brahmadandi (?)
326	Ārāmaśītala	Bodasāla murudona
327	Nāgajihvā	Reddi Vāri Nānu bralu
328	Bhaktikū	Venna vedirika
329	Bākuci	Kalugracia
330	Haridru	Tumma
331	Snuhi	Velu dumma (?), Kalli
332	Puṣkaramūla	Puṣkaramūlamu
333	Śveta Dūrvā	Tella Garika
334	Saptaparṇa	Cirupālam (?)
335	Tilacchadā	Tilakśīri
336	Ajākṣī	Meṣaśṛṅgi
337	Bhṛṅgarāja	Guntakalagara
338	Sūryāvarta	(Nuruvudu) Proddu, Tirugudu Cettu
339	Kharjūri	Nelitari (?)
340	Ikṣvālī	Karucaruku
341	Ikuṣraka (?)	Daggu jeṣṭhu (?)
442	Dhattura	Vendi ummata
343	Kṛṣṇa Dhattūra	Nalla Ummeṭa
344	Devadālī	Yeravada (?)
345	Kośātaki	Ādavibira
346	Tāmracūḍa	Vālakadavada (?)
347	Aṅkola	Udugu
348	Dohaka	Tangedu
349	Saṇa	Janumu
350	Atasī	Rudrajaḍa
351	Sarṣapa	Ālivaram (?)
352	Putrajiva	Putrajivamu
353	Carmarāṅgā	Cāmanti
354.	Prasāraṇi	Gonthegomaru

355. Hingupatri
356. Tumburu
357. Akṣoḍa
358. Aranya-jiraka
359. Agasti
360. Droṇapusp̥i
361. Aticchatrā
362. Cakramarda
363. Lakṣmaṇā
364. Nāgavalli
365. Vajaravalli
366. Puṣkaracchadā
367. Khaṭvāṅgi (Bimbi)
368. Urvāru
369. Kālinga
370. Trapusa
371. Cīrbhaṭa
372. Kūṣmāṇḍi
373. Ikṣvāku
374. Cāgeri
375. Upodaka
376. Raktaśāka
377. Kalambi
378. Taṇḍuliya
379. Cilli
380. Suniṣaṇṇaka
381. Matsyākṣa
382. Vāstuka
383. Muṇḍi
384. Barbarikā
385. Bhusāka
386. Rasona
387. Palāṇḍu
388. Upakuñcika
389. Śatapusp̥ā
390. Miśreyā
391. Kṛiṣṇa Jiraka
392. Pṛthvikā
393. Gajapippali
394. Kapittha
395. Muṣikāri
396. Nārikela
397. Kadali
398. Karamarda
399. Mātuluṅga

- Iguva patri
- Tumburulu
- Jirukatadu (?)
- Somaroman (Adavi Jilakara)
- Agisa
- Dēvatummi
- Vegatummi
- Tagarisa
- Lakṣmaṇapanji
- Neravanji
- Nalleru
- Mullangi
- Doṇḍa
- Muludosa
- Dosa
- Bucatra
- Budama
- Gummadi
- Ceti Anugam (?)
- Vuli Biccālam (Pulicinta)
- Baccali
- Perugu Totakūra
- Tige Baccali
- Koyya Toṭakūra (Cīrrikūra)
- Cilakakūra
- Bicchalam
- Ponnagaṇṭi
- Toṭakūra
- Bodatarāmu
- Māncivayinta
- Puttakokku
- Vulli
- Nirulli
- Nallajilakara
- Sadāpalu
- Adavi Sadāpalu
- Sannapu Nallajeelakara
- Cappati Jeelakara
- Gajapippali
- Velaga
- Tori, Velaga
- Nārikadamu
- Aratipaṇḍu
- ?.....ka
- Mādiphalamu

400. Jambira
 401. Nāranga
 402. Bhavya
 403. Pārāvata
 404. Lakuca
 405. Panasa
 406. Nalikā
 407. Guḍabeeja
 408. Kuberāksi
 409. Kāravalli
 410. Lingabeeja
 411. Pūtikā
 412. Parvamañjarikā
 413. Kumārī
 414. Bandhūka
 415. Pārvaka
 416. Kaiḍarya
 417. Rūpyagaṇḍa
 418. Sūraṇa
 419. Raktapādi
 420. Kharjūri
 421. Hintāli
 422. Kuśāmra
 423. Neeli
 424. Kākajanghā
 425. Śarapunkhā
 426. Putradātri
 427. Tālisa
 428. Svāsadruma
 429. Tilaka
 430. Kubjapuṣpā
 431. Karpūra
 432. Jātiphala
 433. Kakkola
 434. Kaṭuka
 435. Lavanga
 436. Śaileya
 437. Vatsanābha
 438. Vṛkadhūmaka
 439. Śaivāla
 440. Kamala
 441. Kumuda
 442. Kākotpala
 443. Kaseruka
 444. Śṛṅgāṭaka
- Nimma
 Nārangamu
 Dabba
 Ida
 Vuppa Panasa
 Panasa
 Tuntikūra
 Ambālam
 Gacca
 Kākara
 Vekkudu
 Kommana Gorapindi
 Cacali
 Kalabanda
 Mankina
 Pāpaṭa
 Karivemu
 Kuppi ceṭṭu
 Kanda
 Munugu dāmara
 Kharjūramu
 Śrītāḍi
 Koṇḍa māmidi
 Neeli
 Velamasandhi
 Vempali
 Gaḍida Gaḍapa
 Tālisamu
 Muluvelamu
 Tilakapu ceṭṭu
 Nalla diga
 Karpūram
 Jajikāya
 Takkola Vuttu
 Karambuvva (?)
 Lavanga Kusumam
 Śilāpuṣpam
 Vatsanābhamu
 Juttipāku
 Nācu
 Tāmara
 Toga (?)
 Kākikaluva
 Nammeradumpa
 Allikāya

445. Karavira	Ganneru
446. Vakula	Pogada
447. Japā	Dasani
448. Kuraṇṭaka	Nrāni Gorenta
449. Jāti	Jāji
450. Mallikā	Molla
451. Yūthikā	Cittalwa (?)
452. Dvipuṣpi	Vimvādi (?)
453. Kubjaka	Cāmanti puspa
454. Śankhayūthikā	Nandivardhanamu
455. Damanaka	Davanamu
456. Śāli	Rājanālu
457. Yava	Yavalu
458. Nivāra	Nivvari
459. Caṇaka	Sanagalu
460. Godhūma	Godhūmulu
461. Camasi	Cāmalu
462. Kodrava	Āllu
463. Kangu	Korrālu
464. Gavedhukā	Gorivelu
465. Jūrṇā	Jonnalu
466. Mudga	Pesalu
467. Masūra	Masuralu (Cirupesalu)
468. Kṛṣṇa caṇaka	Nalla sanagalu
469. Kulattha	Kollulu (Ulavalu)
470. Kāśa (Māṣa)	Minumulu
471. Rājamāṣa	Barbarā
472. Kalāya	Ankulu (Anumulu)
473. Āḍhaki	Kandulu
474. Niṣpāva	Ide cikkudu
475. Tila	Nuvvulu